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THE
PARLAMENT OF FOULES,

BY
GEOFFREY CHAUCER.

EDITED,
WITH INTRODUCTION, NOTES, AND GLOSSARY,

BY
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BOSTON:

GINN & HEATH, PUBLISHERS.

1877.

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INTRODUCTION.

OF the minor works of Chaucer, "The Parlament of Foules," or, as it is sometimes called, "The Assemble of Briddes," stands confessedly at the head. Even through lines defective in metre, and passages out of which, as ordinarily printed, no meaning can be gathered, the beauty of the poetry makes itself felt. Still this production has been comparatively little read, partly owing to the fact that it has not been accessible, save in complete editions of the poet's works, and partly on account of the difficulties, both as regards measure and meaning, presented by the generally-received text. For a long time these difficulties seemed insurmountable. When Robert Bell's edition of Chaucer was published in 1862, only two manuscripts of this poem were known to exist; but in 1871, almost entirely through the agency of the Chaucer Society, ten manuscripts had been discovered and published, one of which, much the best of all, had been previously unknown to editors. With this as a basis, and a careful collation of it with the rest, it seemed possible to present a text which might be regarded as at least a close approximation to what the poet really wrote; and in the increasing attention paid in schools to the English language and literature, and the necessity, constantly existing, of new texts to aid in its pursuit, it seemed desirable that one of the most beautiful productions of early English poetry should be brought to the notice of students. With this end in view, I have gathered together all the facts that are known in regard to this work, and shall discuss

the chief theories that have been advanced as to its production or character. These naturally arrange themselves under separate headings, the first of which will be a consideration of the views entertained as to the

DATE AND COMPOSITION OF THE POEM.

Of the date and circumstances attending the composition of the poem, we can scarcely be said to know any thing. It is mentioned by Chaucer himself in that partial list of his works which he gives in the "Prologue to the Legende of Goode Women," and is there spoken of under the title of "The Parliament of Foules" (line 419). There is also a reference to it in the so-called "Prayer," or "Revocation," with which "The Canterbury Tales" end. It is in that place included among the "translaciouns," and "endytyn in worldly vanitees," for the composition of which the poet is represented as asking the forgiveness of God. This Prayer, though found in the best manuscripts, is of doubtful genuineness: at any rate, it is very difficult of explanation. The modern reader would be inclined to think that the author might better have asked forgiveness for producing some of the works for having written which he is described as thanking the Lord. In this Revocation, the title given to the poem is "The Book of Seint Valentines Day and of the Parliament of Briddes." It is also mentioned by Lydgate, along with other works of Chaucer, in the Prologue to his translation of Boccaccio's "Fall of Princes," in these words:—

"Of Fowles also he wrote the Parlyment,
Therin remembrynge of ryall Egles thre,
Howe in their choyse they felt adversite;
To fore Nature profered the batayle
Eche for his partye, if he wolde awayle."

These, I believe, are all the very early notices of the poem; and they furnish no further clew to the date, save that it must have been composed before the "Legende of Goode Women;" and this latter work, we know from internal evidence, could not have been completed before 1382.

In a note to line 1920 of "*The Canterbury Tales*," with which the description of the Temple of Venus in "*The Knight's Tale*" opens, Tyrwhitt referred to "*The Parliament of Foules*," and expressed his opinion, or rather his suspicion, that it alluded to the intended marriage of John of Gaunt, the fourth son of Edward III., with Blanche of Lancaster, which took place in 1359. He, therefore, was inclined to refer the production of the poem to about that period. In a subsequent notice of this particular work, he expressed himself as adhering to the conjecture previously advanced as to the date, but added that he could not confirm it by any external evidence. The reasons which led Tyrwhitt to come to the conclusions he did are not hard to find. In "*The Parliament of Foules*," the lady is represented as putting off the suit of her admirers for one year; and the principal suitor is described as the royal tercel, higher in rank than all the others (line 394). There is a somewhat similar situation of things depicted in another one of Chaucer's works, — "*The Boke of the Duchesse*," — which may be thought to have a connection with the situation portrayed in this one. This latter poem was certainly written on the death of some duchess of the name of Blanche, and is generally supposed to have been written on the death of the wife of John of Gaunt, which took place in 1369. In it the mourning husband speaks of himself as having at first been refused by his wife, but, on renewing his suit in "another yere" (line 1257), as having been accepted. These were pretty certainly the independent statements which led Tyrwhitt to form the conjecture he expressed; but he was too cautious and too sagacious to base upon evidence so doubtful a positive assertion.

Not so, however, with Godwin, whose *Life of Chaucer* appeared in 1803. By this biographer, nearly every conjecture of every one of his predecessors was stated as a fact. This formed no exception to the general rule. The subject of the poem, he remarked without any qualification, was the courtship of John of Gaunt; and it appeared "to have been written before the lady had accepted the addresses of her illustrious suitor." As the marriage took place in 1359, the composition of the poem was

accordingly referred by Godwin to the year 1358. In this he has been followed by several modern writers.

This date is now almost contemptuously rejected by those students of Chaucer, forming, perhaps, a majority of the whole number, who have given up the traditional date of 1328 as the year of the poet's birth, and have substituted for it a conjectural one of 1340, or thereabouts. Still their views as to its time of composition cannot be looked upon as resting upon any firmer basis than that of Godwin's. The only conspicuous theory, indeed the only one deserving of any attention, is that of Prof. Ten Brink of the University of Strasbourg. In 1879 he published a valuable treatise on Chaucer, in which he divided his works into three periods; the first embracing those written exclusively under French influence; the second, those written specially under Italian influence; and the third period, from 1385 to 1400. The second period he began with the poet's return, in 1373, from his first Italian journey of which we have any record; for we know from official documents, that shortly after the 1st of December, 1372, Chaucer left England on a diplomatic mission to Genoa, and came back to England some time before the 22d of November, 1373. To this second period, extending from this time to 1385, Prof. Ten Brink assigned the composition of "*Palamon and Arcite*," of "*The Hous of Fame*," of "*Troylus and Cryseyde*," of "*The Life of Seint Cecile*," and of "*The Parlament of Foules*." All of these exhibit traces of Italian influence; all of them are more or less indebted to Italian originals, and are, therefore, supposed to have been written after the return of the poet from a journey, in which he had come into personal contact with Italian speakers, perhaps with Italian authors, and had had, in consequence, special facilities for the study of the language. Mr. Furnivall, the director of the Chaucer Society, has adopted this theory, and is inclined to assign the composition of this particular poem to the year 1374. There is nothing impossible about any of these statements; and they certainly cannot be disproved, for the very good reason, that, in the present state of our knowledge, they cannot be proved. There are, however, two weak points in the

argument upon which the theory is founded. The poet may have been in Italy before 1373, for any thing we know to the contrary. He may have become intimately acquainted with the language and literature of that country before he went thither in person. That facilities for studying it, and that from the mouths of native Italians, should not have existed at the splendid court of Edward III., is almost incredible : indeed, in the balancing of probabilities, it seems fair to assume that Chaucer was more likely to have been selected for the mission of 1372, in consequence of his knowledge of the tongue of the country to which he was sent, than that he should have made his first acquaintance with its literature in consequence of the mission. There is no evidence that ignorance of the language of a people on the part of an envoy accredited to them was looked upon as a qualification for that particular post in the time of Edward III., at least in the case of a person occupying no higher rank in life than did the poet. The theory of Prof. Ten Brink must, therefore, be looked upon only as a theory, worthy of all respect and consideration, on account of the character and attainments of the man who proposed it and of the men who hold it ; but it is only a theory, and ought never to be advanced, as it has already been advanced, as a statement of fact.

In the discussion of a question of this kind, it is important to bear in mind that it is no evidence, as regards the date of a poem, that it is better or worse than some other poem of the same author with which it is compared, and therefore that it must have been composed before or after it. There is nothing in our knowledge of the laws of intellectual development to justify the assumption, that is continually put forth in the case of Chaucer, that a man's first productions are comparatively poor, and then go on increasing in merit, at least until there comes a period of decline. Such a position is contradictory to all the established facts of literary history. Every writer has in this respect an experience of his own, which may have, or may not have, any thing in common with other writers. Dryden's first poems were inexpressibly wretched ; but he kept producing better and better, almost up to the day of his death. Campbell's

earliest works are among his very best : the only success gained by his latest ones was to impair the reputation he had previously acquired. Byron wrote, at about the same time, "Hints from Horace," which nobody can read, and the two first cantos of "Childe Harold," which every one reads. A man's first or last poem is not necessarily either his best or his worst, any more than the first or last child he begets is better or worse than the rest. Poets, like every one else, have their seasons of exaltation and depression, their times of writing well and of writing ill ; and the excellence of their productions depends upon an infinite number of causes outside of the particular period of life at which they have arrived. The relative goodness of any special work may be due to the happy choice of a subject, to the peculiar fitness of the writer's genius for the treatment of it, to the fortunate inspiration of the moment, to the state of health, in short, to a thousand things, about the effect of which we cannot argue, unless we are acquainted with the precise facts. When the order of a poet's works is known from independent sources, it is not unfrequently easy to detect in the earlier ones traces of youth and inexperience ; but the reverse method can never be tried with any assurance of arriving at trustworthy results.

SOURCES OF THE POEM.

The representation of animals speaking and arguing and acting, and generally with a good deal more sense than ordinary mortals, is, probably, not unknown to any literature. It is familiar to all of us in the fables of Æsop, and of his countless imitators ; and, in the brute-epic of "Reynard the Fox," it has reached, perhaps, its highest point of artistic development. Long dialogues between particular animals on various topics are almost as common. They are not wanting in our early literature before the time of Chaucer ; and one of them especially, "The Owl and the Nightingale," displays, at times, poetic power of no mean order.

The general conception had, therefore, about it nothing novel ; but, as regards the main incident from which Chaucer's poem takes its name, no particular resemblance has ever yet

been discovered between it and any other production which has been described. In this respect it was probably a pure creation of his own, and perhaps alluded, in a covert way, to some event of which we now know nothing. At the same time, "*The Parliament of Fowles*" is, to a certain extent, penetrated with the atmosphere of the books with which the poet was familiar. Not only are direct references made to them, but numerous passages show the traces of remote suggestion, if not of actual imitation. But it was never an atmosphere of the kind that hid from the poet his insight into life, or dulled in the slightest his sympathy with nature. Chaucer read much in old books, as he often tells us; but he thoroughly assimilated what he read, and it became all his own. What he borrowed he gave again to the world in a new, and often in a more striking form. Therein he presented a marked contrast to his contemporary, Gower, who swallowed a great deal of information of various kinds, but never succeeded in digesting any of it; and, accordingly, most of the interest of his poetry has departed along with the belief in the statements which it contained.

There are, however, two authors to whom Chaucer, in the composition of a part of this poem, was so directly indebted, that it is desirable to give a full account of what he borrowed. In the case of the first of these, he expressly names both the work and the writer of it. This is the episode of "*The Dream of Scipio*," contained in the sixth book of Cicero's treatise on "*The Republic*." In the fifth to the twelfth stanza inclusive of this poem, Chaucer gives an abstract of this famous production, couched in elevated language, which renders it not unfit to be placed side by side with the original.

The treatise of Cicero on "*The Republic*" was in existence during the tenth century, and perhaps later, but, at the time of the revival of letters, had completely disappeared as a whole. For centuries it was given up as lost; but in 1822 Angelo Mai found in the library of the Vatican a palimpsest manuscript, in which this production had been erased to make way for a Commentary of St. Augustine on the Psalms. From this, and from other sources, about one-third of the original has been

recovered. The work was in the form of a dialogue, in which the speakers were the younger Scipio Africanus, who bore the principal part, and several of his friends. The portion obtained from the palimpsest did not extend beyond the fourth of the six books; but a fragment of this last one, complete in itself, which contained the episode of "The Dream of Scipio," had been preserved by a Roman writer named Macrobius, who flourished about the beginning of the fifth century. By him it was used as a sort of text upon which to hang a series of discourses, partly on the nature of dreams, but chiefly on the physical constitution of the universe. In this manner one of the most striking productions of antiquity was saved. At the same time, it can hardly be considered as original on the part of the Roman author. It was, at the outset, an adaptation of the story told of Er the Pamphylian, with which the treatise of Plato on "The Republic" ends. But not only does it vary from this in numerous particulars, but much of it is of an entirely different cast. It also borrows hints and suggestions, and even sentences, from other works of the Greek philosopher. Especially is this true of the argument for immortality contained in the eighth and ninth chapters of the Dream, which is almost a literal translation of a passage in the Phædrus.

As embodying the most advanced views of antiquity in regard to the future life, as characterized throughout by elevation of sentiment, as abounding in eloquent declamation against the pursuit of that earthly glory for which no one was ever more eager than the author himself, this episode has been a favorite work of all later times, and made a profound impression in particular upon the men of the middle ages. Echoes of it appear everywhere in the early literatures of modern Europe; and the number of direct references and indirect allusions made to it by Chaucer himself show how deep a hold it had taken of his mind. It bears, indeed, so important a part in the construction of this particular poem, that I have thought best to give of it a translation. Though the sentiments are those of a heathen, it will not probably do any harm to most Christians to read it. In so doing, the few facts which follow are to

be borne in mind. The speaker is the younger Scipio Africanus: the person who appears to him in his dream is the elder Scipio, the conqueror of Hannibal, who had received the surname of Africanus in consequence of having brought to a successful conclusion the Second Punic War. The younger Africanus was the son of Lucius Æmilius Paulus, the conqueror of Macedonia, but was adopted by Publius Scipio, the son of the elder Africanus. In 149 B. C. he went to Africa with the consul Manius Manilius as military tribune; was elected in 147 B. C. to the consulship; and in the following year took the city of Carthage by storm, thereby ending the Third Punic War. In 142 B. C. he was elected censor, and in 134 B. C. was made consul a second time, and, after a memorable siege of eight months, captured and utterly destroyed the city of Numantia. Returning to Rome, he opposed the schemes of his brother-in-law, Tiberius Gracchus, the grandson of the elder Africanus; and, after the death of the latter, he made an attempt to rescind a portion of the agrarian laws which had been carried through by the energy of that democratic leader. During the excitement attending this controversy, he was found one morning dead in his bed. The general belief was, that he was murdered; but suspicion, though it fell on several, including some of his relations, centred positively on no one.

The following is a somewhat free translation of this famous episode:—

THE DREAM OF SCIPIO.

I. When I went into Africa with the consul Manius Manilius, holding the rank, as you are aware, of military tribune of the fourth legion, nothing lay nearer to my heart than to meet Masinissa, a king, who, for good reasons, was on the most friendly terms with our family. When I had come to him, the old man embraced me with tears, and then, looking up to heaven, said, "I give thanks to thee, O supremest Sol, and to you, ye inhabitants of heaven! that, before I depart this life, I behold in my dominions, and under this roof, Publius Cornelius Scipio, by whose very name I am revived: so never passes away from my mind the memory of that best and most invincible hero." Thereupon I made inquiries of him as to the state of his own kingdom, and he of me as to our republic; and, with many words uttered on both sides, we spent the whole of that day.

Moreover, after partaking of a repast prepared with royal magnificence, we prolonged the conversation late into the night. The old man would speak of nothing but Africanus, and remembered not only all his deeds, but likewise his sayings. After we

parted to go to bed, a sounder sleep than usual fell upon me, partly on account of weariness occasioned by the journey, and partly because I had staid up to a late hour. Then Africanus appeared to me, I think in consequence of what we had been talking about; for it often happens that our thoughts and speeches bring about in sleep something of that illusion of which Ennius writes in regard to himself and Homer, of which poet he was very often accustomed to think and speak while awake. Africanus showed himself to me in that form which was better known to me from his ancestral image than from my recollection of his person. As soon as I recognized him, I was seized with a fit of terror; but he thereupon said, "Be of good courage, O Scipio! Lay aside fear, and commit to memory these things which I am about to say."

II. "Do you see that state, which, compelled by me to submit to the Roman people, renews its former wars, and cannot endure to remain at peace?" At these words, from a certain lustrous and bright place, very high, and full of stars, he pointed out to me Carthage. "To fight against that city thou now comest in a rank but little above that of a private soldier; but, in two years from this time, thou shalt as consul utterly overthrow it, and, in consequence, shalt gain by thy own exertions that very surname of Africanus, which up to this time thou hast inherited from us. But when thou shalt have destroyed Carthage, shalt have had the honor of a triumph, and shalt have been censor, thou shalt, during thy absence, be chosen consul for a second time, shalt put an end to a great war, and lay Numantia in ruins. But, when thou shalt be carried in thy triumphal chariot to the capitol, thou wilt find the republic disturbed by the designs of my grandson.

"Then, O Scipio! it will be necessary that thou exhibit the purity and greatness of thy heart, thy soul, and thy judgment. But I see at that time a double way disclose itself, as if the Fates were undecided; for when thy life shall have completed eight times seven revolutions of the sun, and these two numbers (each one of which is looked upon as perfect; the one for one reason, the other for another) shall have accomplished for thee by their natural revolution the fatal product, to thee alone and to thy name the whole state shall turn; upon thee the senate, upon thee all good men, upon thee the allies, upon thee the Latins, will fasten their eyes; thou wilt be the one upon whom the safety of the state shall rest; and in short, as dictator, it will be incumbent on thee to establish and regulate the republic, if thou art successful in escaping the impious hands of kinsmen." At this point, Lælius uttered an exclamation of sorrow, and the rest groaned more deeply; but Scipio, slightly smiling, said, "Keep silence, I beg of you. Do not awake me from my dream, and hear the rest of his words.

III. "But, O Africanus! that thou mayest be the more zealous in the defence of the republic, know this: For all who have preserved, who have succored, who have aggrandized their country, there is in heaven a certain fixed place, where they enjoy an eternal life of blessedness. For to that highest God, who governs the whole world, there is nothing which can be done on earth more dear than those combinations of men and unions, made under the sanction of law, which are called states. The rulers and preservers of them depart from this place, and to it they return."

I had been filled with terror, not so much at the fear of death as at the prospect of treachery on the part of those akin to me; nevertheless, at this point, I had the courage to ask whether my father Paulus was living, and others whom we thought to be annihilated. "Certainly," said he: "they alone live who have been set free from the fetters of the body, as if from prison; for that which you call your life is

nothing but death. Nay, thou mayest even behold thy father Paulus coming towards thee."

No sooner had I seen him than I burst into a violent fit of tears; but he, thereupon, embracing and kissing me, forbade my weeping. I, as soon as I had checked my tears, and was able again to speak, said to him, "Tell me, I beseech thee, O best and most sacred father! since this is life, as I hear Africanus say, why do I tarry upon earth? Why shall I not hasten to go to you?"—"Not so," said he; "not until that God, whose temple is all this which thou seest, shall have freed thee from the bonds of the body, can any entrance lie open to thee here. For men are brought into the world with this design, that they may protect and preserve that globe which thou seest in the middle of this temple, and which is called 'Earth.' To them a soul is given from these everlasting fires which you name constellations and stars, which, in the form of globes and spheres, run with incredible rapidity the rounds of their orbits under the impulse of divine intelligences. Wherefore by thee, O Publius! and by all pious men, the soul must be kept in the guardianship of the body; nor without the command of Him by whom it is given to you can there be any departure from this mortal life, lest you seem to have shunned the discharge of that duty as men which has been assigned to you by God. But, O Scipio! like as thy grandfather, who stands here, like as I who gave thee life, cherish the sense of justice and loyal affection; which latter, in however great measure due to thy parents and kinsmen, is, most of all, due to thy country. Such a life is the way to heaven, and to that congregation of those who have ended their days on earth, and, freed from the body, dwell in that place which you see, — that place, which, as you have learned from the Greeks, you are in the habit of calling the Milky Way."

This was a circle, shining among the celestial fires with a most brilliant whiteness. As I looked from it, all other things seemed magnificent and wonderful. Moreover, there were such stars as we have never seen from this point of space, and all of such magnitude as we have never even suspected. Among them, that was the least, which, the farthest from heaven, and the nearest to earth, shone with a borrowed light. But the starry globes far exceeded the size of the earth: indeed, the earth itself appeared to me so small, that I had a feeling of mortification at the sight of our empire, which took up what seemed to be but a point of it.

IV. As I kept my eyes more intently fixed upon this spot, Africanus said to me, "How long, I beg of thee, will thy spirit be chained down to earth? Seest thou not into what a holy place thou hast come? Every thing is bound together in nine circles, or rather spheres, of which the farthest is the firmament, which embraces the rest, is, indeed, the supreme God himself, confining and containing all the others. To that highest heaven are fixed those orbits of the stars which eternally revolve. Below it are seven spheres, which move backward with a motion contrary to that of the firmament. One of these belongs to that star which on earth they call Saturn; then follows that shining orb, the source of happiness and health to the human race, which is called Jupiter; then the red planet, bringing terror to the nations, to which you give the name of Mars; then, almost directly under the middle region, stands the sun, the leader, the chief, the governor of the other luminaries, the soul of the universe, and its regulating principle, of a size so vast, that it penetrates and fills every thing with its own light. Upon it, as if they were an escort, follow two spheres, — the one of Venus, the other of Mercury; and in the lowest circle revolves the moon, illuminated by the rays of the sun. Below it there is nothing which is not mortal and transitory, save the

souls which are given to mankind by the gift of the gods : above the moon, all things are eternal. For that ninth sphere, which is in the middle, is the earth : it has no motion ; it is the lowest in space ; and all heavy bodies are borne toward it by their natural downward tendency."

V. I looked at these, lost in wonder. As soon as I had recovered myself, I said, "What is this sound, so great and so sweet, which fills my ears?" — "This," he replied, "is that music, which, composed of intervals unequal, but divided proportionately by rule, is caused by the swing and movement of the spheres themselves, and, by the proper combination of acute tones with grave, creates with uniformity manifold and diverse harmonies. For movements so mighty cannot be accomplished in silence ; and it is a law of nature that the farthest sphere on the one side gives forth a base tone, the farthest on the other a treble ; for which reason, the revolution of that uppermost arch of the heaven, the starry firmament, whose motion is more rapid, is attended with an acute and high sound ; while that of the lowest, or lunar arch, is attended with a very deep and grave sound. For the ninth sphere, the earth, embracing the middle region of the universe, stays immovably in one fixed place. But those eight globes between, two ¹ of which have the same essential action, produce tones, distinguished by intervals, to the number of seven ; which number, indeed, is the knot of almost all things. Men of skill, by imitating the result on the strings of the lyre, or by means of the human voice, have laid open for themselves a way of return to this place, just as other men of lofty souls have done the same by devoting themselves during their earthly life to the study of what is divine. But the ears of men, surfeited by this harmony, have become deaf to it ; nor is there in you any duller sense : just as, at that cataract which is called Catadupa, — where the Nile rushes down headlong from the lofty mountain-tops, — the people who dwell in that neighborhood have lost the sense of hearing in consequence of the magnitude of the sound. So, likewise, this harmony, produced by the excessively rapid revolution of the whole universe, is so great that the ears of men are not able to take it in, in the same manner as you are not able to look the sun in the eye, and your sight is overcome by the power of its rays." Though I was filled with wonder, nevertheless I kept turning my eyes from time to time to the earth.

VI. "I perceive," then said Africanus, "that thou still continuest to contemplate the habitation and the home of man. If that seems to thee as small as it really is, keep, then, thy eyes fixed on these heavenly objects ; look with contempt on those of mortal life. For what notoriety that lives in the mouths of men, or what glory that is worthy of being sought after, art thou able to secure ? Thou seest that the earth is inhabited in a few small localities, and that, between those inhabited places, — spots, as it were, on the surface, — vast desert regions lie spread out ; and that those who inhabit the earth are not only so isolated that no communication can pass among them from one to another, but that some dwell in an oblique direction as regards you, some in a diagonal, and some stand even exactly opposite you. From these you are certainly not able to hope for any glory.

"Moreover, thou observest that this same earth is surrounded, and, as it were, girded, by certain zones, of which thou seest that two — the farthest apart, and resting at both sides on the very poles of the sky — are stiffened with frost ; and that, again, the central and largest one is burnt up with the heat of the sun. Two are habitable :

¹ Mercury and Venus.

of these the southern one, in which dwell those who make their footprints opposite yours, is a foreign world to your race. But even this other one, which lies to the north, which you occupy, — see with how small a part of it you come into contact! For all the land which is cultivated by you, very narrow at the extremities, but wider at the sides, is only a small island surrounded by that water which on earth you call the Atlantic, or the great sea, or the ocean. But though its name is so high-sounding, yet thou beholdest how small it is. From these cultivated and well-known regions can either thy name, or the name of any of us, surmount and pass this Caucasus which thou seest, or cross yonder flood of the Ganges? Who in the farthest remaining regions of the rising and the setting sun, or on the confines of the north and the south, will hear thy name? When these are taken away, thou assuredly perceivest how immense is the littleness of that space in which your reputation seeks to spread itself abroad. Moreover, even those who speak of us, for how long a time will they speak?

VII. "Nay, even if the generations of men were desirous, one after the other, to hand down to posterity the praises of any one of us heard from their fathers, nevertheless, on account of the changes in the earth, — wrought by inundations and conflagrations, which are sure to recur at certain fixed epochs, — we are not simply unable to secure for ourselves a glory which lasts forever, but are even unable to gain a glory which lasts for a long time. Moreover, of what value is it that the speech of those who are to be born hereafter shall be about thee, when nothing has been said of thee by all those who were born before, who were neither fewer in number, and were unquestionably better men, especially when no one is able to live in the memory of those very persons, by whom one's name can be heard, for the space of one year?

"For men commonly measure the year by the return to its place of the sun alone, — that is, of one star; but when all the stars shall have returned to that same point from which they once set out, and, after a long period of time, have brought back the same relative arrangement of the whole heaven, that, then, can justly be called the complete year. In it I hardly dare say how many ages of human life are contained. For once, in the past, the sun seemed to disappear from the eyes of men, and to be annihilated, at the time when the soul of Romulus made its way into this very temple. When, from the same region of the sky, and at the same moment of time, the sun shall have again vanished, then be sure that all constellations and stars have come back to the position they had in the beginning, and that the perfect year is completed. Of that year know that now not even the twentieth part has passed.

"Wherefore, if thou givest up the hope of a return to this place, in which all things exist for lofty and pre-eminent souls, yet of how much value is that human glory which can hardly endure for even the small part of a single year? But if, as I was saying, thou wishest to look on high, and to fix thy gaze upon this abode of the blest, and this eternal home, never give thyself up to the applause of the vulgar, nor rest the recompense of thy achievements in the rewards which can be bestowed upon thee by men. It is incumbent on thee that Virtue herself shall draw thee by her own charm to true glory. As for the way in which others talk about thee, let them take care of that themselves; yet without doubt they will talk. But all such renown is limited to the petty provinces of the regions which thou seest: nor in the case of any one is it everlasting; for it both dies with the death of men, and is buried in oblivion by the forgetfulness of posterity."

VIII. When he had said these things, "O Africanus!" I replied, "if the path that

leads to the entrance of heaven lies open to those who have rendered great service to their country, although, in following from my boyhood in thy footsteps and in those of my father, I have not failed in sustaining the honor derived from you, yet henceforth I shall toil with far more zeal, now that so great a reward has been held out before me." — "Do thou indeed," said he, "continue to strive; and bear this in mind, that thou thyself art not mortal, but this body of thine. For thou art not the one which that form of thine proclaims thee to be: but the soul of any one, that alone is he; not that external shape which can be pointed out with the finger. Therefore know thyself to be a god, if that is essentially god which lives, which feels, which remembers, which foresees, which rules and regulates and moves that body over which it is put in authority, as the Supreme Being governs this universe. And as the eternal God moves the world, which, in a certain point of view, is perishable, so the incorruptible soul moves the corruptible body.

"For what always moves itself is eternal; but that which communicates to any thing a motion which it has itself received from another source must necessarily have an end of life when it has an end of motion: therefore that alone never ceases to move which moves itself, for the reason that it is never deserted by itself. This, indeed, is the well-head; this the beginning of motion to all other things that are moved. But to a beginning there is no birth; for all things are born from the beginning. But it itself cannot be born of any thing; for that would not be a beginning which sprang from some other source. And just as it is never begotten, so it never dies; for a beginning annihilated could neither itself be brought back to life by any thing else, nor could it create any thing else out of itself, since it is necessary that all things should come from a beginning. So it results that the beginning of motion is in itself, because it is self-moved. And this can neither be born nor die, for, if it did, the heavens would fall to ruin, and all nature would stand still; nor could it come into the possession of any power by the original impulse of which it might be put into motion.

IX. "Since, therefore, it is clear that what is self-moved is eternal, who can deny that this essential characteristic has been imparted to the soul? For every thing which is moved by a foreign impulse is without a soul; but that which lives is made to go by an inward motion of its own, for this is the special nature and power of the soul. But if it is the one thing among all which is self-moved, then certainly it has had no beginning, and is eternal. Do thou, then, employ it in the noblest duties. But those are the loftiest cares which are concerned with the well-being of our native land. The soul that is inspired by these, and occupied with them, will hasten the quicker into this, its real home and habitation. So much the more speedily, indeed, will it do this, if, while it is shut up in the body, it shall pass beyond its limits, and, by the contemplation of those things which are outside of it, shall withdraw itself as far as possible from the body. For the souls of those who have given themselves up to sensual pleasures, and have made themselves, as it were, ministers to these, and who, under the pressure of desires which are subservient to these pleasures, have violated the laws of God and man, when they shall have parted from the body, will fly about the earth itself, nor will return to this place until they shall have suffered torments for many ages." He departed. I awoke from my sleep.

The second work to which Chaucer is largely indebted is "*La Teseide*" of Boccaccio, from which poem he also took the story

of "The Knight's Tale." In the seventh book of "La Teseide," the prayer of Palæmon to Venus is personified, and sets out for the Temple of Venus on Mount Cithæron. This place, which in ancient mythology was consecrated to Jupiter, seems to have been confounded by the poets of this period with the Island of Cythera, sacred to Venus. The passage of Boccaccio, containing sixteen stanzas, was reproduced in "The Parlament of Foules," with more or less of variation in particulars, and with a transposition of some of the verses. A literal version of the original was made by W. M. Rossetti for Furnivall's "Trial-Forewords to the Parallel-Text Edition of Chaucer's Minor Poems," published in 1871; and from that work I have taken this translation. The corresponding verses of "The Parlament of Foules" are marked in Roman numerals.

(51.) XXVII.

With whom going forward, she saw that [i.e., Mount Cithæron]
 In every view suave and charming;
 In guise of a garden bosky and beautiful,
 And greenest full of plants,
 Of fresh grass, and every new flower;
 And therein rose fountains living and clear;
 And, among the other plants it abounded in,
 Myrtle seemed to her more than other.

(52.) XXVIII.

Here she heard amid the branches sweetly
 Birds singing of almost all kinds:
 Upon which [branches] also in like wise
 She saw them with delight making their nests.
 Next among the fresh shadows quickly
 She saw rabbits go hither and thither,
 And timid deer and fawns,
 And many other dearest little beasts.

(53.) XXIX.

In like wise here every instrument
 She seemed to hear, and delightful chaunt:
 Wherefore passing with pace not slow,
 And looking about, somewhat within herself suspended

At the lofty place and beautiful adornment,
 She saw it replete in almost every corner
 With spiritlings which, flying here and there,
 Went to their bourne. Which she looking at,

(54.) XXXI.

Among the bushes beside a fountain
 Saw Cupid forging arrows —
 He having the bow set down by his feet ;
 Which [arrows] selected his daughter Voluptas
 Tempered in the waves. And settled down
 With them was Ease [*Ozio*, *Otium*] ; whom she saw
 That he, with Memory, steeled his darts
 With the steel that *she* first tempered.

(55.) XXXII.

And then she saw in that pass Grace [*Leggiadria*],
 With Adorning [*Adornezza*] and Affability,
 And the wholly estrayed Courtesy ;
 And she saw the Arts that have power
 To make others perforce do folly,
 In their aspect much disfigured.
 The Vain Delight of our form
 She saw standing alone with Gentillesse.

(56.) XXXIII.

Then she saw Beauty pass her by,
 Without any ornament, gazing on herself ;
 And with her she saw Attraction (*Piacevolezza*) go, —
 She [the prayer] commending to herself both one and other.
 With them she saw standing Youth,
 Lively and adorned, making great feast ;
 And on the other side she saw madcap Audacity
 Going along with Glozings and Pimps.

(57.) XXXIV.

In mid the place, on lofty columns,
 She saw a temple of copper ; round which
 She saw youths dancing and women —
 This one of them beautiful, and that one in fine raiment,
 Ungirdled, barefoot, only in their hair and gowns,
 Who spent the day in this alone.
 Then over the temple she saw doves hover
 And settle and coo.

(58.) XXXV.

And near to the entry of the temple
 She saw that there sat quietly
 My lady Peace, who a curtain
 Moved lightly before the door.
 Next her, very subdued in aspect,
 Sat Patience discreetly,
 Pallid in look ; and on all sides
 Around her she saw artful Promises.

(59.) XXXVI.

Then, entering the temple, of Sighs
 She felt there an earthquake, which whirled
 All fiery with hot desires.
 This lit up all the altars
 With new flames born of pangs ;
 Each of which dripped with tears
 Produced by a woman cruel and fell
 Whom she there saw, called Jealousy.

(60.) XXXVII.

And in that [temple] she saw Priapus hold
 The highest place — in habit just such as
 Whoever would at night see him
 Could, when braying the animal
 Dullest of all awoke Vesta, who to his mind
 Was not a little — towards whom he in like guise
 Went : and likewise throughout the great temple
 She saw many garlands of diverse flowers.

(61.) XLI.

Here many bows of the Chorus of Diana
 She saw hung up and broken ; among which was
 That of Callisto, become the Arctic
 Bear. The apples were there of haughty
 Atalanta, who was sovereign in racing ;
 And also the arms of that other proud one
 Who brought forth Parthenopæus,
 Grandson to the Calydonian King Ceneus.

(62.) XLII.

She saw there histories painted all about ;
 Among which with finer work
 Of the spouse of Ninus she there
 Saw all the doings distinguished ; and at foot of the mulberry-tree

Pyramus and Thisbe, and the mulberries already distained;
 And she saw among these the great Hercules
 In the lap of Iole, and woeful Biblis
 Going piteous, soliciting Caunus.

(63.) XXXVIII.

But, as she saw not Venus, it was told her
 (Nor knew she by whom) — “In secreter
 Part of the temple stays she delighting.
 If thou wantest her, through that door quietly
 Enter.” Wherefore she, without further demur,
 Meek of manner as she was,
 Approached thither to enter within,
 And do the embassy to her committed.

(64.) XXXVIII.

But there she, at her first coming,
 Found Riches guarding the portal —
 Who seemed to her much to be revered:
 And, being by her allowed to enter there,
 The place was dark to her at first going.
 But afterwards, by staying, a little light
 She gained there; and saw her lying naked
 On a great bed very fair to see.

(65.) XXXIX.

But she had hair of gold, and shining
 Round her head without any tress.
 Her face was such that most people
 Have in comparison no beauty at all.
 The arms, breast, and outstanding apples,
 Were all seen; and every other part with a
 Texture so thin was covered
 That it showed forth almost as naked.

(66.) XL.

The neck was fragrant with full a thousand odours.
 At one of her sides Bacchus was seated,
 At the other Ceres with her savours.
 And she in her hands held the apple,
 Delighting herself, which, to her sisters
 Preferred, she won in the Idean vale.
 And, having seen all this, she [the prayer] made her request,
 Which was conceded without denial.

So far as I know, Tyrwhitt was the first to call attention to the fact that the passage in "The Parlament of Foules" was taken from the Italian poet. A comparison of the two will show, that, beside minor variations and transpositions, Chaucer sometimes introduced particulars which are not found in the original. One of the most striking of these is that emblematic picture of calm and resigned endurance amid the shifting changes of life and love, which is conveyed by the representation of Patience sitting upon a hill of sand. Moreover, nearly all of the twenty-ninth and thirtieth verses consists of additions which owe nothing at all to "La Teseide;" and these two are among the very finest stanzas in the description of the garden and temple. Still the general resemblance is throughout very close. The original, moreover, settles some points about which the manuscripts vary. For illustration, in line 277, some of them read *Cupide*, and others *Cypride*. It is evident, from the sixty-sixth stanza of Boccaccio, that the latter is the correct reading; for in it Venus is represented as sitting between Ceres and Bacchus. This might, indeed, have been independently inferred from the fact, that, in both the Italian and the English poem, Cupid is represented as sitting at the fountain. In line 221, also, of "The Parlament of Foules," the corresponding place in Rossetti's translation shows that the proper reading is, "To don *by force* a wight to do folye," though half of the manuscripts vary from this.

These are the only passages of any extent which Chaucer has either borrowed or adapted. A few short lines have been pointed out as having been taken from the "Inferno" of Dante; but they are not only slight in number, but of very slight importance. But the nineteenth and twentieth verses of "The Parlament of Foules" are usually spoken of as founded directly upon the famous inscription with which the third canto of the "Inferno" opens. I subjoin, for the sake of comparison, Longfellow's translation of the latter:—

Through me the way is to the city dolent;
Through me the way is to eternal dole;
Through me the way among the people lost.

Justice incited my sublime Creator;
 Created me divine Omnipotence,
 The highest Wisdom and the primal Love.
 Before me there were no created things,
 Only eterne, and I eternal last.
 All hope abandon, ye who enter in!

There is no doubt that the passage in Dante suggested the nineteenth and twentieth verses of "The Parlament of Foules;" but while the meaning in one case is perfectly plain, that of the other is by no means so evident. For the further consideration of this question, I print these two stanzas in modern English orthography. It will be noticed that the only thing which would be apt to occasion any ordinary reader the slightest trouble is the use of "there" and "there as" in the sense of "where," and the accentuation of "aventure" on the first and the last syllable, instead of on the second. The following are the lines, modernized as regards spelling. Syllables then, but no longer, pronounced, are accented.

"Through me men gon into that blissful place,
 Of heartes heal and deadly woundes cure;
 Through me men gon unto the well of grace,
 There green and lusty May shall ever endure;
 This is the way to all good aventure;
 Be glad, thou reader, and thy sorrow offcast,
 All open am I, pass in, and speed thee fast."

"Through me men gon," then spake that other side,
 "Unto the mortal strokès of the spear,
 Of which disdain and danger is the guide;
 There never tree shall fruit ne leavès bear;
 This stream you leadeth to the sorrowful weir,
 There as the fish in prison is all dry;
 The eschewing is only the remedy."

Most of the trouble in reading Chaucer vanishes with the spelling. It is not particularly creditable to the English-speaking race that difficulties so slight should not only deter so many from the attempt, but even deprive them of the desire, to become familiar with an author whose rank in our literature is only below that of Shakspeare.

While there is no question as to the poetry of these stanzas,

the meaning is far from being as certain. Prof. Morley—who, in his “English Writers,” follows Tyrwhitt and Godwin in ascribing the composition of “The Parliament of Foules” to the year 1358—refers the second stanza to war and to the misery of captivity, which Chaucer himself was shortly to experience in his own person; but the language does not seem capable of bearing any such interpretation, even were we to admit that the conjectured time of composition were correct. The gate is a single one, though made up of two halves; and it opens only into the garden and the temple of Venus. The whole context, as well as these two verses, appears to point to the interpretation, that, in both cases, the entrance is the entrance to love, but, on the one hand, to successful, on the other to unsuccessful, love. He who takes the one path reaches happiness in which there is no alloy, finds a cure for every heart-ache, dwells in life’s perpetual May; but the other path is the way to unreturned or unfortunate love, the dangers which attend it, the disdain which waits upon it, the miseries which result from it. For him who passes that portal the tree of love shall never bring forth leaf nor fruit. He who is captive in that prison shall perish for the lack of that which is to him the element of life. The only safety for him whom this fate overhangs lies in shunning love itself. I am not sure that this interpretation is right; but it seems to make a satisfactory explanation of the “error,” which, in line 156, Africanus speaks of as being written in the poet’s face. Chaucer throughout represents himself as knowing nothing of love personally; at least as having lost the taste of it, if he ever knew it. But it is only for lovers that these inscriptions promise any reward, or threaten any punishment. The dreamer is mistaken if he supposes that they can have any reference to him. He can therefore enter safely.

If the explanation be correct, Chaucer’s obligations to Dante in this passage are rather in the way of suggestion than of appropriation. While the form is the same, the application is widely different. The same remark is also true of that general resemblance which Prof. Ten Brink sees between the Africanus of this poem and the Virgil of the “Divina Commedia.” The

resemblance is so very general, that it almost fades away into the indistinguishable. To the Italian poet, Virgil is the guide and friend who conducts him through the gloomy shades of hell and the milder shades of purgatory, and leaves him only at the entrance of that heaven to which he himself cannot enter. But Africanus simply shoves the poet inside of the gate, takes his hand, and, after that, apparently leaves him to take care of himself, so far as any further information in regard to him is vouchsafed. The idea of the double gates has also been referred to several sources, of which the two most noteworthy are those mentioned in the nineteenth book of "The Odyssey" and the sixth book of "The Æneid." But resemblances in matters like this, which might have occurred to any number of persons independently, it is neither a cheerful nor a profitable occupation to trace out, especially when there is no particular merit in the invention, but only in the use that is made of it.

Other sources for particular passages in this poem have been indicated, or rather asserted; for there has been a plentiful lack of any thing that can be called proof. It is, perhaps, proper, in connection with this, to make a special mention of a treatise on Chaucer, considered as an imitator of the Trouvères, by M. Sandras, which was published at Paris in 1859. The author was a man of much learning in many departments, but apparently of little critical judgment in any. He damned the English poet with a good deal of faint praise, and in a genial and appreciative way succeeded, at least to his own satisfaction, in stripping him of any originality whatever. According to him, Chaucer owed nothing to nature, every thing to books. In speaking of the composition of this particular poem, he asserted, that, besides the authors who have already been mentioned, Statius, Guillaume de Lorris, Alain de l'Isle, and G. de Machault, had been put under contribution. He was somewhat inclined to include Volucraire in the list, but graciously added that he had escaped his researches. The obligation to Machault appears to be this: in several of the manuscripts of "The Parliament of Foules," in place of the

roundel which follows the ninety-seventh stanza is the first line of a French poem, which reads, "*Qui bien aime a tard oublie*" ("He who loves well is slow to forget"). Sandras unearthed from a manuscript of Machault a song beginning with this line, together with the music to which it was set. This he claimed to be the original of the roundel which "imakid was in Fraunce," as mentioned in line 677. Even if that be so, it is not the original of the roundel which is found in other manuscripts, and which is printed in this edition. But Chaucer does not say that the roundel was made in France. The "notes" were composed there; and the "notes," contrasted as they are with the "wordis," seem to point clearly to the music to which the roundel was sung. If that be so, the most that can be said is, that Chaucer chose to write some new words to an old air,—an act which can hardly be thought to impair his originality as a poet.

As regards the borrowing from Statius and Guillaume de Lorris, Sandras did not attempt to support his statement by either citation or reference; and it is accordingly not easy to make any examination of the charge as regards them. But we are enabled to get some idea of the character of the evidence which he did not particularize by that which he did. He states, without any reservation, that Chaucer drew his portrait of Nature after Alain de l'Isle and Jean de Meung. The fact of the matter is, that Chaucer drew no portrait of Nature at all. He simply says,—

"And ryght as Aleyn in the Pleynt of Kynde
Devyseth Nature in aray and face,"

so she appeared also to him. Alain de l'Isle, or Alanus de Insulis, a Cistercian monk, and for a time Bishop of Auxerre, flourished during the twelfth century. He was one of the most learned men of his time, at least in the sort of learning that was then chiefly regarded, and received for the wide range of his acquirements the title of "the Universal Doctor." He wrote a number of Latin works, both in prose and verse, on a variety of subjects. One of these is a long poem in nine

books, called *Anticlaudianus*, to which there is a reference in "The Hous of Fame." Another one is the treatise, in both prose and verse, *De Planctu Naturæ*; that is, "Concerning the Complaint of Nature," or, as Chaucer translates it, "Of the Pleynt of Kinde." In this, Nature is represented as bewailing the general depravation of the human race, and the sway which had been gained by various vices, but particularly by that of Sodomy. The book opens with a poem of the author, deploring this detestable crime. To him, as soon as he has finished it, Nature appears in the form of a beautiful woman; and to a description of her appearance and dress the writer devotes several pages. It is to this that Chaucer refers; but he does not quote a word. All that the English poet can be said to owe to Alain de l'Isle, if he can be said to owe any thing, is the personification of Nature. On her garments, indeed, are depicted assemblies of birds, of fishes, and of land animals, with a description of each one mentioned; but, in his characterization, Chaucer was hardly indebted to this treatise for a single particular, even if he were for the idea. But of this representation of animals Sandras seems to have known nothing, though it would make a far stronger justification of the charge of borrowing than that which he actually did bring forward. But the resemblances, indeed, which, in many cases, he sees between the words of Chaucer and those of other writers, are of that indefinite kind which would enable any one, if such were accepted as evidence, to draw up a general indictment of plagiarism against the human race.

BIBLIOGRAPHY.

The first edition of "The Parliament of Foules" was printed by Caxton in 1477-78. In 1526 it was printed the second time, along with "The Hous of Fame," by Richard Pynson; and for the third time, in 1530, and as a separate publication, by Wynkyn de Worde, under the title of "The Assemble of Foules." In the titlepage of this edition it is spoken of as "veray pleasaunt and compendyous to rede or here," and as "compyled by the preclared and famous clerke, Geffray Chau-

cer." From that time there has been no separate edition of the poem. It was, however, included in all the collected editions of the poet's works which came out in the sixteenth century. Excluding booksellers' reprints, these were that of Thynne, published by Godfrey in 1532, that of Stowe in 1561, and that of Speght in 1598, of which the second edition came out in 1602. The form in which "The Parliament of Foules" is found in Speght has been the one generally followed in most of the later reprints of the collected poems. In Robert Bell's edition of Chaucer's poetical works, the text of "The Parliament of Foules," as contained in Speght, was collated with a manuscript belonging to the Cambridge University Library; and the value of the work was still further enhanced by the addition of numerous explanatory notes. In the reprint of the Aldine edition of Chaucer's poems, which appeared in 1866, under the supervision of Dr. Richard Morris, the text of this particular one was taken from a manuscript in the Bodleian Library, marked Fairfax 16. Numerous slight changes were made in it, however, by collation with two other manuscripts. Finally, the Chaucer Society, in 1871, printed eight manuscripts, and reprinted the text of the poem as found in Caxton's edition, a copy of which exists in the Cambridge University Library. This includes all the known manuscripts, excepting two, one of which is the one already referred to as printed by Dr. Morris, and another one which was copied from it. These texts, with the conjectured dates of most of them, and their designation in this volume, are as follows:—

MS. Gg. 4.27, Cambr. Univ. Libr.	1430-40	. . .	A.
MS. R. 3.19, Trin. Coll., Cambr.	1460-70	. . .	B.
Caxton's Text from an unknown MS.	1477-78	. . .	C.
Harleian MS. 7333 (Shirley's)		D.
MS. LVII., St. John's Coll., Oxford.	1460.	. . .	E.
MS. Ff. 1.6, Cambr. Univ. Libr.	1441-42	. . .	F.
Tanner MS. 346 (Bodleian Libr.).	1440.	. . .	G.
Digby MS. 181 (Bodleian Libr.).	1450-60	. . .	H.
MS. Arch. Seld. B. 24 (Bodleian Libr.).	1470-80	. . .	J.
MS. Fairfax 16 (Bodleian Library)		K.

In addition to these, two fragmentary manuscripts of the poem were also printed by the Chaucer Society in 1871, — one from the Cambridge University Library, containing the first 365 lines ; and one from the Bodleian Library, containing the first 142 lines.

COMPARISON OF THE MANUSCRIPTS.

There is a general agreement among all the manuscripts, with the exception of the one in the Northern dialect, which is designated here as J. This not only omits the first two stanzas and the last one ; but, from the eighty-seventh stanza on, there is no resemblance whatever between it and the others. In addition, the variations throughout the whole poem are so numerous and so peculiar as to forbid the idea that the copy from which this was taken could have been the same as that from which the others were transcribed. It seems, indeed, as if it must have been written down from memory by some one in whose mind the original had become more or less confused and forgotten. Words and expressions were, in consequence, often put into a different order, or new ones had to be supplied ; and, in particular, the latter part of the poem having entirely disappeared from memory, its place was filled by an invention of the copyist himself, or of some one else.

As J is the poorest of these manuscripts, that of the Cambridge University Library, marked Gg. 4.27, and designated as A, is much the best, and has been taken as the basis of this edition. A comparison of it with the others shows in many instances such variations, that it seems as if it must have been subjected to a special revision, or to have been made from a copy differing in some particulars from all the rest. Against the former supposition it is to be said, that, in several cases, there are defects both in the words and in the metre of MS. A which could hardly have passed unnoticed by any careful reviser. Still its general superiority is very marked, especially if compared with any other individual one, and not with all. This, as regards the metre, is often secured by the addition or omission of unimportant words or of grammatical endings. For the

purpose of bringing out more clearly the distinction between it and the other manuscripts, I subjoin a few of the numerous instances where its readings are superior, most of the instances where there is little or no choice, and all of the instances where its readings are positively inferior. In the cases mentioned below, MS. A is compared with all the manuscripts excepting J, unless the contrary is expressly stated. As against any single one, its superiority is much more conspicuous.

I. Of the few instances which will be given to mark the superiority of MS. A, the following have reference to the metre:—

Line 369. A alone has *eueriche*; the rest, *eche*, or *euery*.

Line 514. A has *bet*; the rest, *bettre*.

Line 527. A omits *the* before *foulis*.

Line 564. A omits *forth* before *bringe*.

Line 626. A has the correct reading by mere transposition of the words. Most of the manuscripts read, "Thanne wol I don this favour to hir that she."

Line 632. A alone has *certis*.

Line 670. A alone omits *of hem* after *eche*. They are unnecessary to the sense, and destructive to the metre.

Line 676. A has *to* before *Nature*.

These are fair illustrations of the slight variations occurring in manuscripts where the addition of unimportant words and endings has the effect of either ruining or restoring the measure. The following instances have reference to the language employed:—

Line 363. A reads, "The rauen wys, the crowe with vois of care;" the rest, "The rauyns and crowes with hyr voyces of care."

Line 391. A has *breke*; the others, *let*, except F, which has *suffre*.

Line 493. A has *to-slyuered*; the rest, *to-shiuered*. While either makes good sense, the former seems preferable; at least, in this country, where "sliver" as a verb is very common.

Line 498. A alone has the order of the birds right: this is

the goose, the cuckoo, and the duck, as is made certain by their respective cries in the next line; but all the other manuscripts put the duck improperly before the cuckoo.

Line 672. In A, Nature is called the "queen of kynde;" in the rest, "the goddesse." The former reading is preferable on account of the measure, and is justified by line 647, where Nature is addressed as "almighty queen."

II. Again: there are a number of passages in which A differs from all the others, and in which there is more or less liberty of choice. The following are the most important of these variations. A reference to the text will show in each case which has seemed, on the whole, preferable.

Line 12. A has *that*; the rest, *there*. If *that* be used, it means "that thing rede I wel."

Line 33. A has *thereon*; the rest, *therein*.

Line 50. A has *now*; the rest, *here*.

Line 122. A has *of*; the rest, *with*.

Line 123. A has *gates*; the rest, *gate*. In line 154, the manuscripts vary between the singular and the plural.

Line 132. A has *ouercaste*; the rest, *ofcaste*.

Line 143. A has *for whi*; the rest, *for with*. Though the former reading makes sense, there is little doubt that the latter is correct.

Line 358. A has *most*; the rest, *ever*.

Line 379. In A alone this celebrated line reads, "Nature vicarye of the almyghty Lord;" the rest, "Nature the vicar," &c., as it is commonly quoted.

Line 394. A has *aboven euery degre*; the rest, *above you in degre*.

Line 453. A has *longere*; the rest, *lenger*.

Line 490. A has *drow*; the rest, *wente*.

Line 505. A has *quod*; the rest, *seyde*.

Line 509. A has *onbide*; the rest, *abide*.

Line 558. A has *so* before *gent*; the rest omit it.

Line 560. A in this line, and in lines 562, 563, and 569, speaks of the goose as masculine by using *he*, *his*, and *him*;

whereas the rest use the corresponding feminine forms. But, in line 558, A also employs the feminine *hire*.

Line 567. A has *take*; the rest, *love*.

Line 571. A has *now*; the rest, *yet*.

Line 573. A has *myght*; the rest, *wit*.

Line 583. A alone omits *al* before *red*.

Line 585. A has *til that*; the rest have various readings.

Line 600. A has *but*; the rest, *ful*.

Line 611. A has *sayde thanne a merlioun*; the rest vary.

Line 619. A has *not*; the rest, *never*.

Line 638. A has *tho*; the rest, *hire*.

III. In addition to these, there are instances in which A has special readings of its own that are inferior to those found in the other manuscripts, and in some cases are positive blunders. The following are all of any importance:—

Line 7. A alone has *slete*; the rest vary, though most have *flete*.

Line 65. A is peculiar in having the reading, "And was sumdel disseyuable and ful of harde grace." It is clearly wrong.

Line 82. A has *his*, referring to *folk*. The context and grammar both require *here*.

Line 85. A has *folwyn* for *failen*.

Line 88. A has *my self* for *my bedde*. In this, F agrees with it.

Line 110. A has *byforn* for *to-torn*.

Line 125. A reads *syde*; the others, *half*. The latter seems preferable, because it is a single gate made up of two *halves*.

Line 137. A has *that* for *there*, and omits *tre*, which is essential to the sense.

Line 160. A has *stat* for *taste*.

Line 170. A has *that as* for *wente in*.

Line 204. A has *erthe* for *eyr*.

Line 261. A has *febz* for *Venus*. Furnivall suggests that Phœbus is denoted by it. At any rate, it is wrong, whatever it means.

Line 401. A has *ye lykyth* for *you lykyth*. The ordinary usage of Chaucer's time required the pronoun to be in an oblique case with this verb.

Line 438. A has *areete* for *knit*.

Line 450. A omits *and*.

Line 462. A has *the*; the others vary between *ye*, *she*, and *els*.

Line 471. A has *that* for *but as*.

Line 516. A has *fynde* for *synge*.

Line 518. A has *onquit*; the rest vary.

Line 551. A has *he* for *hire*.

Line 577. A has *tersel* for *turtil*. The blunder is repeated in line 583.

Line 578. A has an unnecessary *for*.

Line 581. A has *it* before *shewe*.

Line 593. This line in A is inferior; the rest vary.

Line 604. A has *blythe* for *blyve*.

Line 614. A has *werm* for *wermis*.

Line 622. A has *and who* for *who so*.

Line 627. A omits *ryght*, which is essential to the measure.

Line 645. A has *that* for *ryght*.

Line 662. A has *peignyng* for *peyne him*.

Line 663. A has *what* for *quyt*.

PECULIARITIES OF MS. A.

There are some characteristics of this manuscript which are preserved with such consistency, that they deserve special mention. One of these is the regular employment of *myn* and *thyn* for *my* and *thy*. The usual practice at the time was to retain the *n* before vowels, and sometimes before words beginning with the letter *h*; otherwise to drop it. But the copyist of this manuscript seems to have been a linguistic conservative, and doubtless saw in the omission of this final *n* the ruin of the language. So particular was he on this point, that in line 422, where "my lady" had been originally written, the *my* had been corrected into *myn*.

The same remark is also true of *no* and *non*; the former

being generally employed before consonants, the latter before vowels. But this manuscript has in line 478 *non seruyse* where the rest have *no*.

Like all the others, this manuscript has the usual variations of spelling. Double forms of the same word occur frequently, and sometimes even in successive lines. For illustration, we have *feet* and *fet*, *fo* and *foo*, *cok* and *kok*, *centence* and *sentence*, *tersel* and *tercel*, *noble* and *nobil*, *she* and *sche*, *saw* and *say* and *seye*, *ek* and *eke*, *eche* and *ech*, *nat* and *not*. One characteristic, however, which it does not share with any other manuscript, is the invariable spelling of *fresh* with the vowel *o* instead of *e*, as in lines 259, 354, 442. The noun denoting the agent has also invariably the termination *-ere*. This may have been a survival from the Anglo-Saxon; for this final *e*, in this case, is never pronounced, whether followed by a vowel or consonant. The words which show this ending are *bildere* (176), *cartere* (102), *huntere* (99), *jangelere* (457), *louere* (105, 582), *makere* (199), *morthere* (353, 612), *pipere* (178), *redere* (132), *shetere* (180), *skornere* (357), *stroyere* (360), and *wrekere* (361), and, apparently by a false analogy with these, *cofere* (177); *laughtere* (575), *pilere* (177).

The comparative form of the adjective usually ends in *ere*, the superlative in *este*; but forms in *er* and *est* occur. This final *e* is not pronounced except in the case of *moste* (375).

Another peculiarity of the spelling of this manuscript is the occasional doubling of the vowels *e* and *o*, giving such forms as *cleere*, *deere*, *greene*, *greete*, *reede*, *seene*, *theere*, *weere*, and *hoote*, *moore*, and *yoore*, along with the more common forms with a single vowel.

But the most marked peculiarity of the spelling of the manuscript is the constant use of *i* or *y* for the ordinary *e* of the terminations. This appears, not only where the usual *e* has been weakened from an Anglo-Saxon *a*, *o*, or *u*, but where, in Anglo-Saxon itself, *e* was the vowel found. Thus we have the nouns *brothyr*, *doughtyr*, *hungir*, *modyr*, *somyr*, *syluyr*, *watyr*, *wondyr*, *gardyn*, *yryn*; the pronouns *othir*, *anothir*; the adjectives *nakyd*, *aldirnext*; the prepositions *aftyr*, *undyr*, *betwixsyn*,

withoutyn; and the conjunctions *eythir*, *neythir*, *whethir*. There are exceptions to this general statement, as in *doughter* (448), *jasper* (230), *laurer* (182), *reuer* (184), *after* (59), *other* (46, 228), *othere* (690); but these are comparatively few.

It is, however, in the inflection of nouns and verbs that this peculiarity is most consistently carried out. The following statements are true of this manuscript, throwing out of consideration contracted forms.

The genitive singular ends in *is* or *ys* (A. S. *es*).

The plural ends in *is* or *ys* (A. S. *as*). In line 193 *conyes* is, perhaps, an exception; but *bees*, line 353, is not in this manuscript.

The infinitive ends in *yn* (A. S. *an*) when the full form is used, otherwise in *e*. The only exception is *wexen* (444).

The second person singular of the present ends in *ist* or *yst*.

The third person singular of the indicative present ends in *yth* or *ith*. The only exceptions are *anoyeth* (518), *cryeth* (465), *devyseth* (317).

The plural of both the present and of the preterite indicative ends in *yn*.

The past participle of the old or strong verbs ends in *yn* (A. S. *en*) if the full form is used, otherwise in *e*. The only exception is *ibounden* (268).

The past participle of new or weak verbs ends in *yd* or *id*. To this there are regularly the following exceptions: *coloured* (442), *deliuered* (491), *enclyned* (414), *ifounded* (231), *to-sliuered* (493), *used* (549), *wedded* (355).

But when the past participle of these verbs ended in *e*, which was frequently inorganic, the first vowel of the termination was *e*, and not *i* or *y*. The following instances occur: *assemblede* (367), *cursede* (495), *engenderede* (248), *ipeyntede* (284), *keuerede* (271), *untrussede* (268). The spelling appears to have risen, in some cases, from a confusion between the terminations of the preterite and the past participle.

On the other hand, an original *i* or *y* of the root is weakened into *e*. Examples of this are *lest* for *list*, *wele* for *wil*, *dede* for *dide*, *wrete* for *write*, *thredde* for *thridde*, *seris* for *sirys*, *stren-*

gis for *stringis*, *ferbrond* for *firbrond*, *forbede* for *forbide*, *ferst* for *fyrst*, *leue* for *lyue*. Usage is not invariable, however, especially in the case of the last two. So, also, *gres* (206) appears in place of *gras* (Anglo-Saxon *gräs*).

TEXT OF THIS EDITION.

The text of the present edition is based throughout on MS. Gg. 4.27 of the Cambridge University Library, designated here as MS. A. With a few exceptions, which will hereafter be noted, its spelling is followed throughout. Whatever variation there is in other respects can be ascertained by consulting the readings at the bottom of each page, where the word or words of the manuscript are placed directly after the words which have been substituted for them in the text.

The characters *u* and *v* are retained as they exist in the manuscript. The former, in particular, is used so constantly in our early literature where we should now use the latter, that it is desirable that the student should become familiar with it in such places, and especially in its position between two vowels; as, for illustration, *loue* for *love*. The character *v*, which is of much less frequent occurrence, is often found where we should now employ *u*, particularly at the beginning of words. The instances in which it is so used in this poem are in the prefix *un*, which appears as *vn* in *vnbynde*, *vncommyttid*, *vnkynde*, *vnnethe*, *vnto*, *vntrewe*, and in *vndyr*, *vp*, *vpon* (*thervpon*), *vs*, *usage*, and *vsauce*.

The character *ȝ* is sometimes found in this manuscript; but as it is confined to a few words, and as even in them it is not always employed, its existence is simply denoted by Italicizing the letter or letters which have been substituted for it. These are *y* or *g* at the beginning of a word, *gh* in the middle. Illustrations are "*gif*" (119), "*yere*" (23), and *right* (98).

The character *þ* occurs still more rarely in this manuscript. Whenever it does, it is represented by an Italicized *th*, as in "*other*" (46).

The character *j* was invariably represented in this manuscript by a capital *I*. As it will not be indicated in the notes or text,

I give here the original form of the words and the lines in which they occur. They are *Iangelere* (457), *Iangelynge* (345), *Iay* (346), *Ielous* (342), *Ielosye* (252), *Ioie* (49, 208, 669), *Iolyte* (226), *Ion* (451), *Iuge* (496, 629). In line 175, *joye* is not in this manuscript.

In the present state of our knowledge, it has seemed advisable not to make any general alteration in the spelling, or to attempt to reduce it to any thing like a uniform standard. Especially is this true of the final *e*, which I have concluded to let remain as found in the manuscript, with very few exceptions, though sorely tempted to make changes which might easily be justified. But the difficulties which these irregularities present, especially in the metre, are difficulties which the student should learn to overcome, at least until a wide-reaching investigation has brought about, among those best qualified to judge, a general agreement as to the use of the final *e*. The text, therefore, represents in this particular the manuscript. The same statement is true in the case of all words where the variation is not noted at the bottom of the page, with the following exceptions : —

Wherever *my* and *thy* are found in the text, *myn* and *thyn* occur in the manuscript.

Where *wil* or *nil* (*nyl*) occurs in the text, *wele* or *nele* is found in the manuscript. The only exception is in line 222, where *nyl* is the original form.

With respect to the readings, I have felt under no such obligation to regard the authority of the manuscript as binding. The first aim must be, of course, to get a text which shall recommend itself on the score both of sense and of metre ; and to do this, I have compared every line in all the manuscripts, or parts of manuscripts, which have been printed by the Chaucer Society. No reading has been adopted which cannot be justified on the authority of one or more manuscripts, with the exception of the following instances. Of the alterations made, and of the value of the text adopted, every one must judge for himself.

Lines 167, 168, —

And there if thou hast cunnyng for tendite
I shal the shewe mater of to write.

All the manuscripts agree in reading *haddist* in the first line, and *shal* in the second, except Caxton's text, which reads *sholde*. The Scotch MS. J ought, perhaps, to be excepted, for it has *hast*; but in no case can it be regarded as an authority.

Line 256, —

With cri be nyghte and with septure in honde.

This is the reading of MS. J, and also of Speght's edition; but the other manuscripts have *his* either before *honde*, or before *sceptre*.

Lines 353, 354, —

The swalwe, mortherere of the bees smale,
That makyn hony of flouris fresshe of hewe.

For *bees* the manuscripts read, without an exception, *foulis*, except B, which has *flyes*, and F, which has *bryddis*. These are all unaccountable readings. From Speght's edition I have taken *bees*. See the note on this passage.

Line 380, —

In this line I have inserted the first *and* for the sake of the measure.

That hot, cold, heuy, lyght, and moyst and dreye.

This is not found in either the manuscripts or the printed editions to which I have access; nor does *lyght* appear in any of them with a final *e*. The reading I have adopted may be justified by the following lines, particularly the first: —

With flouris white, blewe, and yelwe and rede. (186)
The dredful ro, the buk, and hert and hynde. (195)

In both these cases the first *and* is found only in MS. A, though in the second its place is supplied in most of the others by *the*.

Lines 388, 389, —

Ye come for to chese and fle youre wey
With makis as I prike yow with plesaunce.

In some manuscripts the second line reads, —

With youre makis as I prike yow with plesaunce.

In others it reads, —

Your makis as I prike yow with plesaunce.

The one reading makes sense without metre; the other, metre without sense. I have, without any authority, struck out the *yourre*. It is perhaps well to give Speght's reading of these lines, —

Ye doe chese your makes, and after fle away
With hem, as I pricke yow with plesaunce.

In this the *doe* is not only injurious to the metre, but is particularly suspicious as belonging to Chaucer's grammar.

Line 436, —

Albe that she me neuere of loue behette.

There is nothing precisely like this in any of the manuscripts. The nearest resemblance is in A, the reading of which will be found in a footnote. The rest agree in putting *me* before *behette*.

Line 445, —

Of this formel whan that she herde al this.

The *that* is found in no manuscript except J. Perhaps *formele* would be a better reading.

Line 487, —

Who so that hadde leyser and cunnyng.

There is nothing precisely like the first part of this line in any of the manuscripts. They vary between "Who that had(de)" of most, "Who-so hath" of E, and "But who that hath" of F. Speght's edition has "Who so that had."

Line 524, —

I charge of euery flok that ye on calle.

This follows Caxton's text, except in substituting *flok* for *folk*. The others vary considerably. In Speght's edition the line reads as follows : —

I charge of euery flocke ye shall one call.

Line 637, —

That it to yow ougte ben a suffisaunce.

None of the manuscripts have this reading; but B and D differ from it only in inserting *to* before *ben*. The omission of *to* after *oughte* is common in Chaucer. One illustration of it occurs in line 437.

Line 641, —

Like as is eueriche other creature.

None of the manuscripts have precisely this reading. The word *like* is found only in E.

Those who dislike any of the above readings can have the genuine text of the MS. by consulting the forms given at the bottom of the page.

GRAMMATICAL FORMS.

Under this heading will be given the principal grammatical forms in which the language of Chaucer in this poem differs from that now in use. To a certain extent, these statements are true only of the manuscript upon which this text is based, and may not be true of other poems, or of other manuscripts of this poem.

NOUNS.

The genitive singular ends in *-is* or *-ys*.

Forms like *heuene* in *heuene blis* (72) are rather to be regarded as an attributive use of the noun, like *watyr* in *watyr foul* (327), *somyr* in *somyr sunne* (443), than as being in the genitive, especially as the regular form, *heuenys*, is found in line 58. In line 299, *sunne* of *sunne shene* appears in the manuscript as *sunnys*.

The plural ends in *-is* or *-ys*.

For variations in *-es*, see page 34.

The Anglo-Saxon consonant, or weak declension, is represented by two words, — *fon* (103), “foes,” and *eyen* (172, 341), “eyes.”

Plurals which have the same form as the singular are *vers* (124, 141) and *yeer* (473), and perhaps *voys* also in lines 191 and 545. The words *folk* and *foul* are collective nouns, except in line 278, where the latter is plural.

PRONOUNS.

In Chaucer, the nominative plural of the pronoun of the second person is always *ye*, never *yow*; the objective plural always *yow*, never *ye*.

The plural of the pronoun of the third person varies from modern English as follows : —

<i>Nom.</i>	they,	they.
<i>Gen.</i>	here,	their.
<i>Obj.</i>	hem,	them.

In the case of the reflexive pronouns, *self* undergoes no change in the plural; and therefore *hem self* (223, 234) represents "themselves." The singular form, *my seluyn*, "myself," occurs in line 297.

In Chaucer's time, besides the older forms, *oure*, *youre*, *hire*, *here*, there were also equivalent absolute forms ending in *s* and in *n*, as *oure*, *oures*, *ouren*. The first two occur frequently in Chaucer. In this text we have *oure*, "ours," in line 545; *youre*, "yours," in line 642; and *hire*, "hers," in line 588; but also *hires*, "hers," in line 482.

ADJECTIVES.

The following general statements may be made in regard to the adjective.

When the adjective is definite, that is, when it is preceded by the definite article, or a demonstrative or possessive pronoun, it ends in *e*; *the longe day* (21), *this shorte lessoun* (609), *that ilke day* (433), *his sharpe lok* (331), *myn olde bok* (110).

To this rule there are a number of exceptions. The most important, as regards this poem, are, that adjectives ending in *ful* do not take *e*; nor generally do adjectives of Romance origin, nor those consisting of two or more syllables; as *the dredful joye* (3), and *his crewel yre* (11).

When the adjective is indefinite, it does not take a final *e*; as *sek man* (161), *of long seruyse* (470).

Occasional exceptions will be found to this rule. Adjectives which end in *e* do not, of course, come under it.

The plural of monosyllabic adjectives ends in *e*; as *olde feldys* (22).

In this manuscript there seems to have been an intention on the part of the scribe to denote the plural of *his* by *hise*, and the plural of *myn* by *mynne*; as *hise pleis* (101), *hise arwis* (212), *mynne eyen* (172). But it is not carried through with any consistency; as *his federys* (334), *his fet* (337).

VERBS.

The infinitive ends usually in *e*; also in *yn*, as *stondyn*.

For variations in *en*, see page 34.

The following is the scheme of the terminations of the present tense of the verb, of both the old or strong conjugation, and of the new or weak:—

Singular.	Plural.
1. <i>e</i> ,	1. <i>yn, e</i> .
2. <i>est, yst</i> ,	2. <i>yn, e</i> .
3. <i>ith, yth</i> ,	3. <i>yn, e</i> .

According to the above scheme, the verb *comyn* or *come* would be inflected in the present tense as follows:—

Singular.	Plural.
1. <i>com-e</i> ,	$\left\{ \begin{array}{l} \text{com-yn.} \\ \text{come-e.} \end{array} \right.$
2. $\left\{ \begin{array}{l} \text{com-ist,} \\ \text{com-yst,} \end{array} \right.$	
3. $\left\{ \begin{array}{l} \text{com-ith,} \\ \text{com-yth.} \end{array} \right.$	

The present participle in this text ends invariably in *yngē*, as *com-yngē*.

A contracted form of the third person singular, ending in *t*, is found in certain verbs of Teutonic origin, whose roots terminate in *d*, *t*, or *s*.

The following are those found in the text of this poem:—

blent (600)=blindeth.	last (49)=lasteth.
cheest (623)=chooseth.	let (151)=letteth.
flit (3)=fleeth.	lest (622)=listeth.
fyght (103)=fighteth.	met (104, 105)=metteth, i.e., dreams.

In the manuscript occur also *slit* (3) for *slideth*, and *stant* (155) for *standith*. In the above list, *cheest* is not in the manuscript, which has *chesith*.

There are also a few verbs which drop the connecting vowel

i or *y*, such as *have, seye, se*; giving forms like *hath, seyth*, and *seth*, in the third person singular; and *han* or *have, seyn* or *seye, sen* or *se*, in the plural.

The only exception in this MS. to the first person singular ending in *e* is *sey*, in lines 14 and 477; but, in line 566, *seye* is found. Of course, the preterite-presents *shal, can, dar*, and so forth, are excepted; as likewise irregular verbs like *do*.

For infinitives and plurals of the present in *en*, and for third persons singular in *eth*, see page 34.

The imperative has a plural which ends in *yth, ith (th)*. The examples in this poem are *takith* (543), *herkenyth* (564), *graunt-yth* (643), *beth* (660), *seruyth* (660). In line 462, *tak ye* is an exception; though here most of the manuscripts have *tak she*.

PRETERITE OF THE STRONG CONJUGATION.

The preterite of the old or strong conjugation does not differ, save in orthography, from the forms now in use, with the exception of the two following instances:—

In line 154, *shof* is found for *shoved*. This verb has now passed entirely over to the weak conjugation.

In line 297, *welk* occurs for *walked*. The manuscripts vary; but the majority have the latter form.

Drow (490) for *drew*, *ches* (417) for *chose*, and *say* (211) for the more usual *saw*, are merely instances of orthographical variation.

In Anglo-Saxon, the first and third persons singular of most of the strong verbs had the vowel of the root different from the vowel of the second person singular and of the plural: as *ic began*, "I began;" *we begunnon*, "we begun." This distinction, from which originated the double form of the preterite in modern English, was more or less observed in Chaucer's time. It is pretty faithfully carried out in this manuscript in the very few instances in which plural preterites of the strong conjugation are found.

Gan is the preterite singular, *gunne* the preterite plural, as will be seen in lines 257, 283, 531, and 577; but in line 312 a plural *gan* occurs.

Can and *shall* are originally preterites. *Can* is the singular form, *cunne* the plural, as in line 332. *Shal* is the singular form, *shul(le)* the plural, as in lines 55, 80, 229, 400, 402, 658; but, in line 83, *shal* occurs as a plural.

The preterite *quod* (quoth) undergoes no change in the plural in line 540, — the only place where it is used in that number.

The past participle ends in *yn* (*n*) or *e*, and frequently with *i* (Anglo-Saxon *ge*) prefixed; as *ibounden* (268). The *n* final is sometimes dropped where in modern English it is retained; as *do* (688), "done."

PRETERITE AND PAST PARTICIPLE OF THE WEAK CONJUGATION.

The terminations of the preterite of the weak conjugations are seen in the following scheme: —

Singular.	Plural.
1. ede, de, te,	{ edyn, ede.
2. ———,	{ dyn, de.
3. ede, de, te,	{ tyn, te.

The following are examples: —

Singular.	Plural.
daunsede,	{ daunsedyn.
	{ daunsede.
herde,	{ herdyn.
	{ herde.

The first person ends in *e* in every case save *espyed* (250): the third person has the same ending, except in *methought* (124) and *might* (201).

The past participle ends in *yd*, *id*, and *d* or *t*; as *passid*, *formyd*, *fild*.

Beside the contracted forms *rent* and *knit*, the forms *abashat* (447), *bordit* (589), and the participial adjective *disfigurat* (222), are to be noted.

For variation in *ed* and *ede*, see page 34.

The preterite is frequently denoted by the past tense of the verb *gin* used with the infinitive, usually corresponding to the

modern English *did* under the same circumstances; as *So huge a noyse gan they make* (312), where *gan make* = did make = made.

METRE.

In this poem, as generally in Chaucer, the line consists of ten syllables, five unaccented and five accented; or an unaccented syllable is added at the end, making the line consist of eleven syllables. Whether this final unaccented syllable shall be invariably pronounced is a matter that may be left to the taste of the individual reader. It may have been always pronounced in Chaucer's time; but when the eleventh syllable ends, as it very frequently does, in *e*, its pronunciation is apt to be disagreeable to modern ears.

The general rule in regard to the pronunciation of the final *e* within the verse is, that it is pronounced before words beginning with a consonant, but that it is elided, and therefore not pronounced, before words beginning with a vowel, before the personal pronouns of the third person beginning with the letter *h*, and frequently before various forms of the verb *have*.

The following metrical analysis of the first stanza will show the working of this rule. Unaccented syllables have over them the mark (^); accented, the mark (˘). When, in any case, a vowel is not pronounced, though not coming under the operation of the rule, it is enclosed in a parenthesis.

Thě lȳf | sǿ shōrt | thě crāft | sǿ lōng | tǿ lērn | e,
Thæssāy | sǿ shārp, | sǿ hārd | thě cōnq | uēryng | e,
Thě drēd | fūl jōye | ālwēy | thāt flit | sǿ yērn | e,
Al this | mēne I | bē lōu(e), | thāt mȳ | fēlȳng | e
Āstōn | yēth with | hīs wōn | dȳrfūl | wērkȳng | e
Sǿ sōre | īwis, | thāt whān | I ōn | hȳm thȳnk | e,
Nāt wōt | I wēl | whēr thāt | I flēte | ōr sȳnk | e.

The reader must also be prepared to throw the accent on a different syllable in the word from that now accented; as *myrak'lis* in

Ōf hīs | mȳrāk | līs ānd | hīs crēw | ēl ȳr | e (11).

To the general rule there are numerous exceptions. The only safe principle for the student to follow is, that Chaucer did

not write an inharmonious line; and, if one appears so, the line is either corrupt, or the manner of reading it is incorrect. At the same time, a careful study of the following examples will enable the inexperienced reader to overcome the most frequent difficulties that present themselves.

The accented syllable sometimes precedes the unaccented; as *quod* in

Quōd thē | tūrtīl | īf īt | bē yōūr | ē wil (510).

A final *e* is frequently not pronounced when the next word begins with a consonant, as in *loue* of line 4 of the first stanza. This is almost invariably the case with the final *e* of the termination *ede* (not *de*) of the preterite tense, of the termination *yng(e)* of the present participle, of nouns ending in *ere* denoting the agent, and of the possessive pronouns *oure*, *youre*, *hire*, and *here*.

Āgōn | īt hūpp | ēd(e) mē | fōr tō | bēhōld | e (18).

Thē sāyl | yng(e) fȳr | thē cīp | rēss(e) dēth | tō plēyn | e (179).

Thē wēr | ȳ hūnt | ȳr(e) slēp | yng(e) īn | hīs bēd (99).

Ānd thāt | ȳr(e) prēs | ēnt wōrld | īs lȳu | ȳs spāc | e (53).

Thē hēd | īs īn | thē wēlle | ānd wīth | hȳr(e) wil | e (215).

Yē cōm | ē fōr | tō chēse | ānd flē | yōūr(e) wēy (388).

Sōm(e) bēs | yēde hēm | hȳr(e) brȳd | dīs fōrth | tō brȳng | e (192).

On the other hand, a final *e* is sometimes pronounced when the next word begins with a vowel, especially when it occurs before the cæsural pause; as *kynde* in

Āftȳr | yōūr(e) kȳnd | ē, eū(e) r | īche ās | yōw | lȳk | ȳth (401).

The ending *es* (*is*, *ys*) of the genitive singular and of the nominative plural usually makes a distinct syllable in monosyllabic nouns: but in polysyllabic it is usually united with the preceding syllable by the elision of the vowel; as, —

Māde īn | thē lēu | ȳs grēne | ā nōy | sē sōft | e (202).

Ī cān | nōt sē | thāt ār. | gūmēnt (i)s | āvāyl | e (538).

But

Wēr(e) trē | īs clād | wīth lēu(y)s | thāt āy | shāl lāst | e (173).

Rīght ās | bēt wīx | sȳn ād | āmaūnt | īs twō (148).

Contractions occur frequently. Thus *ne hadde* is often to be pronounced *nadde*; *ne is*, to be pronounced *nis*; *whether*, to

be pronounced *wher*, in which way it is frequently written; *euere* and *neuere* are sounded like the modern *e'er* and *ne'er*, and *ouer* like *o'er*. The vowels *e*, *i*, or *y*, and sometimes others, are often either elided, or rapidly glided over, especially when they belong to terminations. Examples of these contractions are,—

And ēk | Ī ne hād | dē thāt | thýng thāt | Ī wöld | e (91).
 And in | ēffēct | yīt bē | wē *neuere* | thē nēre (619).
 Fōr ouer | āl whēr(e) | thāt Ī | mýnne ēy | ēn cāst | e (172).
 Cōm(y)th āl | thīs nēw | ē cōrn | frōm yēr | tō yēr | e (23).
 And sýn | thāt hir(e) | lōu(y)th nōn | sō wēl | ās Ī (435).
 Fōr thōw | shē dēy(e)de | Ī wöld(e) | nōn ōth | ĩr māk | e (587).
 And hēr k(e)nýth which | ā rēs | oūn Ī | shāl brýng | e (564).
 Thē thēf | thē chōughe | and ēk | thē jāng(e)l | ýng(e) pýe (345).
 Thāt eū(e) | rý stērr(e) | shūld(e) cōme | ĩntō | hīs plāc | e (68).
 Gō lēw(e)d | bē thōw | whīl thāt | thē wōrld | mǎy dūr | e (616).
 Āl ōp(y)n | ām Ī | pāsse in | and spēd | thē fāst | e (133).
 Chāp(i)tēr | ĩs sēu(e)ne | ĩt hādde | ōf hēu(e)ne | and hēll | e (32).
 Hān hōld(e) | thý pēs | thān shēw(y)d | thý nýs | ētē (572).
 Sō sōre | ābāsh(a)t | wās shē | týl thāt | Nātūr | e (447).

Other vowels are sometimes elided beside *e*, or rapidly glided over; as,—

Ī sǎw | Beūtē | wíthōut | ýn āny | ātýr (225).
 Ī āx | ē rēs | pīt fōr | tō āvis | ē mē (648).

On the other hand, an *e* in the middle of a word is frequently pronounced where it would not be in modern English; as,—

Ī prēy(e) | tō yōw | thīs bē | mý jūg | ēmēnt (431).
 Thē thrōs | tēl ōld, | thē frōst | ýfēld | ēfāre (364).
 Bēnýgn | ýlý | tō chēse | ōr fōr | tō tāk | e (370).

Several other variations from modern pronunciation occur, which practice in reading will enable the student to become familiar with, and practice alone; as, in the following lines, *soulis* is a trisyllable, and *auncestre* (*aun' ster*) is a dissyllable.

And ērthe | and sō | ūlis | thāt thēre | ĩn dwēll | e (33).
 And hōw | hīs āun | cēstre Āf | frýcān | sō dēr | e (41).

There are also a large number of instances in this manuscript where the final *e* of nouns and verbs is not pronounced before

a consonant, and some instances in the case of other parts of speech. In this respect, manuscripts vary.

Many things, it may be stated in conclusion, have been embraced in the Introduction, which should, perhaps, more strictly have found a place in the notes. But it has seemed, on the whole, a more satisfactory arrangement to state by themselves the observations that were made on any particular topic, rather than leave them scattered up and down various pages; especially so when they are not of interest to all, but to a comparative few. The glossary has been made as full as possible, in order to reduce the necessity of annotation to the lowest point. If my own experience goes for any thing, nothing is more harmful, in the editing of an English classic, than notes, which, in passages at all obscure, explain, or set out to explain, the meaning of an author, when the discovery of the meaning does not depend upon the knowledge of a particular fact, or of the sense of a particular word, but upon the exercise by the student of his own reflective powers. Especially is this true of most points of doubtful or disputed interpretation. The student in almost every case is certain to take the meaning assigned to the passage in the notes, without any thought on his own part; and, in consequence, he loses entirely one of the most desirable results of the proper study of an author in one's own tongue, — the power of forming independent judgment, the faculty of clearing up for one's self difficulties which require for their solution not knowledge, but attention and reflection. Notes ought to explain references to facts at all obscure; for facts are infinite, and no one has a right to assume that what is familiar to him is necessarily familiar to others. But with these given, and all uncommon meanings of words defined, the student should be required to find out for himself, in most instances, the sense of his author.

The remarks upon grammar and versification are based almost entirely upon Prof. Child's "*Observations upon the Language of Chaucer*," contained in the *Memoirs of the American Academy of Arts and Sciences*, new series, vol. viii., part ii. It

is hardly necessary to add, that without the texts and other aids furnished by the Chaucer Society, under the energetic direction of Mr. Furnivall, the preparation of an edition of this poem, for even the temporary purpose for which it is designed, would have been an impossibility.

THE PARLAMENT OF FOULES.

THE PARLAMENT OF FOULES.

I.

THE lyf so short, the craft so long to lerne,
Thassay so sharp, so hard the conquerynge,
The dredful joye alwey that flit so yerne,
Al this mene I be loue, that my felynge
Astonyeth with his wondyrful werkyng
So sore iwis, that whan I on hym thynke,
Nat wot I wel wher that I flete or synke.

5

II.

For al be that I knowe nat Loue in dede,
Ne wot how that he quitith folk here hyre,
Yit happith me ful ofte in bokis rede
Of his myraklis and his crewel yre ;
There rede I wel he wil be lord and syre :
I dar nat seyn, his strokis been so sore,
But God save swich a lord ; I can na more.

10

III.

Of vsage, what for lust and what for lore,
On bokis rede I ofte as I yow tolde.
But wherfore that I speke al this ? Nat yore
Agon, it happede me for to beholde
Vpon a bok was write with letteris olde ;
And thervpon a certeyn thing to lerne,
The longe day ful faste I redde and yerne.

15

20

1. [*long*] longe. But cf l. 66r.
3. [*flit*] slit.
5. [*Astonyeth*] Astonyd.
7. [*flete*] slete.
10. [*rede*] reede.
11. [*his before myraklis*] hise.

12. [*There*] That.
14. [*can*] sey.
14. [*more*] moore.
17. [*yore*] yooꝛe.
19. [*write*] wrete.

IV.

For out of olde feldys, as men sey,
 Comyth al this newe corn from yer to yere ;
 And out of olde bokis, in good fey,
 Comyth al this newe science that men lere. 25
 But now to purpos as of this matere :—
 To rede forth so gan me to delite
 That al that day methoughte but a lyte.

V.

This bok, of which I make mencion,
 Entytld was right thus as I schal telle :— 30
 “Tullyus of the Drem of Scipion ;”
 Chapteris seuene it hadde of heuene and helle,
 And erthe, and soulis that therein dwelle,
 Of whiche, as shortly as I can it trete,
 Of his centence I wil yow seyn the grete. 35

VI.

Fyrst tellith it whan Scipion was come
 In Affrik, how he metyth Massynisse,
 That hym for joie in armys hath inome :
 Thanne tellyth he hère speche and of the blysse
 That was betwix hem til the day gan mysse ; 40
 And how his auncestre, Affrycan so dere,
 Gan in his slep that night to hym apere.

22. [out] ofte.

29. MS. has *of* before *mencion*.

30. [entytld] entytlt.

30. [right] al.

31. [Scipion] sothion.

33. [therein] thereon.

35. [grete] greete.

37. [metyth] metyh.

39. [speche] spche.

40. [betwix] betwixsyn.

40. [til the] thil that.

41. [dere] deere.

VII.

Thanne tellith it, that from a sterry place,
 How Affrycan hath hym Cartage schewid,
 And warnede hym befor of al his grace, 45
 And seyde what man, lernyd *other* lewid,
 That lovith comoun profyt, wel ithewid,
 He shal into a blysfyl place wende,
 There as joye is *that* last withoutyn ende.

VIII.

Thanne axede he, if folk that here been dede, 50
 Han lyf and dwellynge in anothir place ;
 And Affrican seyde, *Ye*, withoutyn drede ;
 And that oure present worldis lyuys space
 Nys but a maner deth, what weye we trace ;
 And rightful folk schul gon aftyr they deye 55
 To heuene, and schewede hym the galaxye.

IX.

Thanne shewede he hym the litel erthe that here is,
 At regard of the heuenys quantite ;
 And after shewede he hym the nyne speris ;
 And aftyr that the melodye herde he, 60
 That comyth of thilke speris thryes thre,
 That welle is of musik and melodye
 In this world here and cause of armonye.

47. [*lovith*] louede.48. [*shal*] shulde.50. [*here*] now.52. [*ye*] ya.53. [*worldis*] wordis.56. [*galaxye*] galylye.57. *litel* not in this MS.

X.

Than bad he hym, syn erthe was so lyte,
 And ful of turment and of harde grace, 65
 That he ne schulde hym in this world delyte :
 Thanne tolde he hym, in certeyn yeris space,
 That euery sterre shulde come into his place,
 Ther it was ferst ; and al schulde out of mynde,
 That in this world is don of al mankynde. 70

XI.

Than preyede hym Scipion to telle hym al
 The weye to come into that heuene blis :
 And he seyde, " Know thyself ferst immortal,
 And loke ay besyly thow werche and wysse
 To comoun profit, and thow shalt not mysse 75
 To comyn swiftly to this place deere,
 That ful of blysse is and of soullys cleere.

XII.

" But brekeris of the lawe, soth to seyn,
 And lykerous folk, aftyr that they ben dede,
 Schul whirle aboute therthe, alwey in peyne, 80
 Tyl manye a world be passid out of drede,
 And that forgeuyn is here wickid dede ;
 Than shal *they* come into this blysful place
 To whiche to comyn God synde us his grace."

65. MS. reads, *And was sumdel disseyuable and ful of harde grace.*

66. [*this*] the.

71. [*Scipion*] cypyon.

73. [*immortal*] immortal.

75. [*shalt*] shat.

77. *of* before *soulis* not in this MS.

78. [*brekeris*] brekeis.

80. [*therthe*] there

82. [*here wickid*] his weked.

83. [*come*] comyn.

84. *his* not in this MS.

XIII.

The day gan failen, and the derke nyght, 85
 That revith bestis from here besynesse,
 Berafte me my bok for lak of lyght,
 And to my bedde I gan me for to dresse,
 Fulfylde of thought and busy heuynesse ;
 For bothe I hadde thyng which that I nolde, 90
 And ek I ne hadde that thyng that I wolde.

XIV.

But fynally my spirit at the laste,
 Forwery of my labour al the day,
 Tok reste, that made me to slepe faste ;
 And in my slep I mette, as *that* I lay, 95
 How Affrican ryght in the same aray
 That Scipion hym saw byfore that tyde,
 Was come and stod right at my bedis syde.

XV.

The wery hunttere, slepyng in his bed,
 To wode agen his mynde goth anon ; 100
 The juge dremyth how his pleis been sped ;
 The cartere dremyth how his cartis gon ;
 The riche of gold, the knyght fyght with his fon ;
 The syke met he drynkyth of the tunne ;
 The louere met he hath his lady wonne. 105

85. [*faileu*] folwyn.88. [*my bedde*] myn self.90. *which*, not in this MS.91. *that* before *thyng*, not in this MS.97. [*Scipion*] cipion.97. [*saw*] say.101. [*his*] hise.102. [*cartis*] carte is.

XVI.

I can nat seyn if that the cause were
 For I hadde red of Affrican byforn,
 That made me to mete that he stod there ;
 But thus seyde he : " Thow hast the so wel born
 In lokyng of myn olde bok to-torn, 110
 Of whiche Macrobye roughte nat a lyte,
 That sumdel of thy labour wolde I quyte."

XVII.

Cytherea, thow blysful lady swete !
 That with thy firbrond dauntist whom thow lest,
 And madist me this sweuene for to mete, 115
 Be thow myn helpe in this, for thow mayst best !
 As wisly as I saw the north-north-west,
 Whan I began my sweuene for to write
 So gif me myght to ryme and ek tendyte.

XVIII.

This forseyde Affrican me hente anon, 120
 And forth with hym vnto a gate broughte
 Ryght of a park, wallid with grene ston ;
 And ouyr the gate with letteris large iwrought
 There were vers iwriten, as me thought,
 On eythir halfe, of ful gret difference, 125
 Of which I schal now seyn the pleyn sentence : —

106. [*I can*] can I.107. [*byforn*] by-foren.108. [*there*] theree.110. [*to-torn*] by-forn.113. [*Cytherea*] Cythera.114. [*firbrond*] ferbrond.117. [*wisly*] wisely.117. [*saw*] seye.117. [*north-west*] nor west.122. [*of*] with.123. [*gate*] gatis.123. [*iwrought*] I-wrowht.124. [*iwriten*] I-wrote.125. [*halfe*] syde.

XIX.

"Thurh me men gon into that blysfyl place
 Of hertis hele and dedly woundis cure ;
 Thurh me men gon vnto the welle of grace,
 There grene and lusty May shal eueure endure ; 130
 This is the weye to al good auenture ;
 Be glad, thow redere, and thy sorwe of caste ;
 Al opyn am I, passe in, and sped the faste."

XX.

"Thurh me men gon," than spak that othir syde,
 "Vnto the mortal strokis of the spere, 135
 Of whiche disdayn and daunger is the gyde ;
 There neuere tre shal freut ne leuys bere ;
 This strem yow ledith to the sorweful were,
 There as the fisch in prysoun is al drye ;
 The eschuyng is only the remedye." 140

XXI.

These vers of gold and blak iwriten were,
 Of whiche I gan astonyd to beholde ;
 For with that on encresede ay my fere,
 And with that othir gan myn herte bolde ;
 That on me hette, that othir dede me colde ; 145
 No wit hadde I, for errour, for to chese
 To entre or flen, or me to saue or lese.

127, 129, 134. [*Thurh*] Thorw.129. [*vnto*] on-to.130. [*There*] Theree.132. [*of caste*] ouercaste.134. [*spak*] spat.135. [*Vnto*] Onto.137. [*There*] That.137. [*tre*] yit.138. *The* not in this MS.140. [*The eschuyng*] Ther' shewyng.141. [*vers*] wers.141. [*iawriten*] I wetyn.143. [*with*] whi.

XXII.

Right as betwixsyn adamauntis two
 Of euene myght a pece of yryn set,
 Ne hath no myght to meue too ne fro, 150
 For what that on may hale, that othir let,
 Ferde I that nyste whethir me was bet
 To entre or leue, til Affryan, my gide,
 Me hente and shof in at the gate wide.

XXIII.

And seyde, "It stondith writyn in thy face 155
 Thyn errour, though thou telle it not to me ;
 But dred the not to come into this place ;
 For this writyng nys nothyng ment bi the,
 Ne by non but he Louys servaunt be ;
 For thou of loue hast lost thy taste, I gesse, 160
 As sek man hath of swet and byttrynesse.

XXIV.

"But natheles, althow that thou be dul,
 Yit that thou canst not do yit mayst thou se ;
 For manye a man that may nat stonde a pul,
 It likyth hym at wrastelyng for to be, 165
 And demyn yit, wher he do bet or he ;
 And there if thou hast cunnyng for tendite,
 I shal the shewe mater of to wryte."

152. [*best*] best.154. [*Me*] Ne.154. [*gates*] gatis.155. [*stondith*] stant.159. [*servaunt*] serwaunt.160. [*thy taste*] thyn stat.161. [*hath*] hat.167. [*hast*] haddist.168. [*of*] for.

XXV.

With that myn hand he tok in his anon,
 Of whiche I comfort kaughte, and wente in faste. 170
 But Lord ! so was I glad and wel begon !
 For oueral where that I mynne eyen caste,
 Were treis clad with leuys that ay shal laste,
 Eche in his kinde of colour fressh and greene
 As emeroude, that joy it was to seene. 175

XXVI.

The byldere ok, and ek the hardy asshe,
 The pilere elm, the cofere vnto carayne,
 The box tre pipere, holm to whippis lasch,
 The saylynge fyr, the cipresse deth to pleyne,
 The shetere ew, the asp for shaftys pleyne, 180
 The olyue of pes, and ek the dronke vyne,
 The victor palm, the laurer to deuyne.

XXVII.

A gardyn saw I ful of blosmy bowys,
 Vpon a ryuer in a grene mede,
 There as that swetnesse eueremore inow is, 185
 With flouris white, blewe, and yelwe, and rede,
 And colde welle stremys, nothyng dede,
 That swymyn ful of smale fischis lite,
 With fynnys rede and skalis syluyr bryghte.

170. [*comfort*] confort.170. [*wente in*] that as.171. [*begon*] begoon.174. [*fressh*] frosch.175. [*joy it was*] sothe was.183. [*blosmy*] blospemy.184. [*ryuer*] reuer.185. [*that*] ther.188. [*swymyn*] swemyn.

XXVIII.

On euery bow the bryddis herde I synge, 190
 With voys of aungel in here armonye ;
 Some besyede hem here bryddis forth to brynge ;
 The litele conyes to here pley gunne hye ;
 And ferthere al aboute I gan aspye
 The dredful ro, the buk, and hert and hynde, 195
 Squyreelis, and bestis smale of gentil kynde.

XXIX.

Of instrumentis of stringis in acord
 Herde I so pleye a rauyshing swetnesse,
 That God, that makere is of al and lord,
 Ne herde neuere betyr, as I gesse : 200
 Therwith a wynd — onethe it myght be lesse —
 Made in the leuys grene a noyse softe
 Acordaunt to the bryddis song alofte.

XXX.

The eyr of that place so attempre was,
 That neuere was greuaunce of hot ne cold ; 205
 There was ek euery holsum spice and gras ;
 Ne no man there may waxe sek ne old ;
 Yit was there joye more a thousand fold
 Than man can telle, ne neuere was it nyghte,
 But ay cler day to any manys syghte. 210

192. [*Some*] So.197. [*instrumentis*] Instruementis.197. [*stringis*] strengis.198. [*a*] &.204. [*eyr*] erthe.206. [*was*] wex.206. [*gras*] gres.207. *Ne* wanting in this MS.207. [*there may waxe*] may waxe there.208. [*thousand*] thousent.209. [*was*] wolde.210. [*any*] ony.

XXXI.

Vndyr a tre besyde a welle I say
 Cupide oure lord his arwis forge and file ;
 And at his fet his bowe al redy lay ;
 And wel his doughtyr temperede al the whyle
 The hedis in the welle, and with hire wile 215
 She couchede hem aftyr as they shulde serve,
 Some for to sle, and some to wounde and kerve.

XXXII.

Tho was I war of Plesaunce anon ryght,
 And of Aray, and Lust, and Curteysie,
 And of the Craft that can and hath the myght 220
 To don by force a wight to do folye ;
 Disfigurat was she, I nyl nat lye ;
 And by hemself vndyr an ok, I gesse,
 Saw I Delyt that stod with Gentilesse.

XXIII.

I saw Beute withoutyn any atyr, 225
 And Youthe full of game and jolyte,
 Fool-hardynesse, and Flaterye, and Desyr,
 Messagerye, and Meede, and *other* thre ;
 Here namys shul not here be told for me :
 And vpon pileris grete of jasper longe, 230
 I saw a temple of bras ifounded stronge.

212. [*his*] *hise*, cf. 13, 213, 379.214. [*the*] *this*.215. [*hedis*] *heuedis*.216. *as* not in the MS.221. [*by force*] *be-fore*.221. [*do*] *don*.225. [*any*] *ony*.230. [*grete*] *greete*.

XXXIV.

Aboute that temple daunsedyn alwey
 Wemen inowe, of whiche some ther were
 Fayre of herself, and some of hem were gay;
 In kirtelis al discheuele wente they there; 235
 That was here offys alwey yer be yere;
 And on the temple of dovis white and fayre
 Saw I syttynge manye an hundred peyre.

XXXV.

Byfore the temple dore ful sobyrlly
 Dame Pes sat with a curtyne in hire hond; 240
 And by hire syde, wondyr discretly,
 Dame Pacience syttynge there I fond
 With face pale vpon an hil of sond;
 And aldirnext, withinne and ek withoute,
 Byheste and Art, and of here folk a route. 245

XXXVI.

Withinne the temple, of sykys hote as fyr
 I herde a swow that gan aboute renne;
 Whiche sikis were engendrid with desyr,
 That madyn euery auter for to brenne
 Of newe flaume: and wel espyed I thenne, 250
 That al the cause of sorwe that they drye
 Cam of the bittere goddesse Jelosye.

233. [*were*] weere.235. [*kirtelis*] kertelis.236. [*yere*] yeere.237. [*dovis*] dowis.238. [*hundred*] hunderede.244. [*aldirnext*] aldirnex.246. [*hote*] hoote.246. [*fyr*] fuyr.248. [*engendrid*] engenderede.251. [*al*] alle.

XXXVII.

The god Priapus saw I, as I wente,
 Withinne the temple in souereyn place stonde,
 In swich aray as whan the asse hym shente, 255
 With cri be nyghte and with septime in honde;
 Ful besyly men gunne asaye and fonde
 Vpon his hed to sette of sundry hewe
 Garlondis ful of flourrys fresshe and newe.

XXXVIII.

And in a priue corner in desport 260
 Fond I Venus and hire porter Richesse,
 That was ful noble and hautayn of hyre porte;
 Derk was that place, but aftyrward lightnesse
 I saw a lyte — vnnethe it myghte be lesse;
 And on a bed of gold sche lay to reste, 265
 Tyl that the hote sunne gan to weste.

XXXIX.

Hyre gilte heris with a goldene thred
 Ibounden were, vntressed as sche lay,
 And nakyd from the brest vp to the hed
 Men myghte hyre sen; and, sothly for to say, 270
 The remenaunt was wel keuered, to my pay,
 Ryght with a subtyl couercheif of Valence;
 Ther nas no thikkere clothe of defense.

255. [*whan*] wan.256. MS. has *his* before *honde*.258. [*sundry*] sundery.259. [*fresshe*] frosche.261. [*Venus*] febz.262. [*hautayn*] hauntayn.268. [*vntressed*] vntrussede.270. [*myghte*] myghthe.271. [*keuered*] keuerede.272. [*Ryght*] Rygh.273. [*clothe*] cloth.273. MS. has *no* before *defense*.

XL.

The place gaf a thousand sauouris sote,
 And Bacus, god of wyn, sat hire besyde, 275
 And Ceres next, that doth of hungir bote ;
 And, as I seyde, amyddis lay Cypride,
 To wham on kneis two yonge folk there cryde
 To ben here helpe ; but thus I let hem lye,
 And ferther in the temple I gan espie 280

XLI.

That, in dispit of Dyane the chaste,
 Ful manye a bowe ibroke hyng on the wal
 Of maydenys, swiche as gunne here tymys waste
 In hyre seruyse ; ipeynted was oueral
 Ful manye a story, of whiche I touche shal 285
 A fewe, as of Caliste, and Athalante,
 And manye a mayde of whiche the name I wante.

XLII.

Semyramis, Candace, and Hercules,
 Biblis, Dido, Thisbe and Piramus,
 Tristram, Isoude, Paris, and Achilles, 290
 Eleyne, Cleopatre, and Troilus,
 Silla, and ek the modyr of Romulus : —
 Alle these were peyntid on that othir syde,
 And al here loue, and in what plyt they deyde.

274. [*thousand*] thousent.276. [*Ceres*] sereis.276. [*bote*] boote.277. [*seyde*] seyde.278. [*cryde*] cryede.284. [*ipeynted*] I-peyntede.284. [*was*] were.286. [*Caliste*] Calyote.288. [*Semyramis*] Semyramus.290. [*Isoude*] Isaude.291. This line in MS. is *Elyne, Cliepatre, & Troylis*.

XLIII.

Whan I was come agen vnto the place 295
 That I of spak, that was so sote and grene,
 Forth welk I tho my seluyn to solace :
 Tho was I war wher that ther sat a quene,
 That, as of lyght the someris sunne shene
 Passith the sterre, right so ouermesure 300
 She fayrere was than an^r creature.

XLIV.

And in a launde, vpon an hil of flouris,
 Was set this noble goddessse Nature ;
 Of braunchis were hire hallis and hire bouris
 Iwrought after hire cast and hire mesure ; 305
 Ne there was foul that comyth of engendrure,
 That they ne were al prest in hire presence
 To take hire dom and geve hire audyence.

XLV.

For this was on seynt Valentines day,
 Whan euery bryd comyth there to chese his make, 310
 Of euery kynde that men thynke may ;
 And that so huge a noyse gan they make,
 That erthe, and eyr, and tre, and euery lake
 So ful was, that onethe was there space
 For me to stonde, so ful was al the place. 315

298. [*quene*] queene.299. [*lyght*] lygh.299. [*sunne*] sunnys.301. [*any*] ony.304, 305, 307. In these lines, *hire* appears as *here* in the MS305. [*Iwrought*] I-wrough.305. [*mesure*] mesuris.309. [*Valentines*] Volantynys.312. [*huge*] heuge.

XLVI.

And right as Aleyn in the Pleynt of Kynde
 Deuyseth Natur in aray and face ;
 In swich aray men myghte hire there fynde.
 This nobil emperesse, ful of grace,
 Bad euery foul to take his owene place, 324
 As they were wont alwey, from yer to yere,
 Seynt Valentines day to stondyn there.

XLVII.

That is to seyn, the foulis of rauyne
 Were heyest set ; and thanne the foulis smale,
 That etyn as hem nature wolde enclyne, 325
 As werm, or thyng of whiche I telle no tale ;
 And watyr foul sat loweste in the dale ;
 But foul that lyuyth be sed sat on the grene,
 And that so fele that wondyr was to sene.

XLVIII.

There myghte men the ryal egle fynde, 330
 That with his sharpe lok persith the sunne ;
 And othere eglis of a lowere kynde
 Of whiche that clerkis wel deuysel cunne :
 Ther was the tiraunt with his federys dunne
 And greye, I mene the goshauk that doth pyne 335
 To bryddis for his outrageous rauyne.

316. [*right*] righ.321. [*wont*] wonyd.321. [*yere*] yeere.322. [*Valentines*] Volantynys.322. [*there*] theree.324. *the* not in this MS.326. [*of whiche I telle no tale*] I telle
 myn tale.327. [*loweste*] loueste.335. [*And*] A.335. [*greye*] grey.

XLIX.

The gentyl faucon, that with his feet distraynyth
 The kyngis hand ; the hardy sperhauk eke,
 The quaylis foo ; the merlyon that paynyth
 Hymself ful ofte the larke for to seke ; 340
 There was the dove with hire eyen meke ;
 The jelous swan agens hire deth that syngith ;
 The oule ek that of deth the bode bryngyth.

L.

The crane, the geaunt, with his trompis soun,
 The thef the choughe, and ek the jangelynge pye, 345
 The skornynge jay, the elis fo heroun,
 The false lapwyngye ful of trecherye,
 The starlyng that the conseyl can bewreye,
 The tame ruddok and the caward kyte,
 The kok that orloge is of thorpis lyte. 350

LI.

The sparwe Venus sone, the nyhtyngale
 That clepith forth the grene leuys newe ;
 The swalwe, mortherere of the bees smale
 That makyn hony of flouris fresshe of hewe ;
 The wedded turtill with hire herte trewe ; 355
 The pokok with his aungelis federys bryghte ;
 The fesaunt, skornere of the cok be nyghte.

337. [*faucon*] facoun.339. [*merlyon*] Merilioun.341. [*dove*] douue.344. *the* before *geaunt* wanting in this MS.345. [*choughe*] crow.349. [*ruddok*] rodok.353. [*bees*] foulis.354. [*fresshe of hewe*] frosche & newe.356. [*federys*] clothis.

LII.

The wakyr goos, the cokkow euere vnkynde,
 The popynjay ful of delicasye,
 The drake stroyere of his owene kynde, 360
 The stork the wrekere of avouterye,
 The hote cormeraunt of glotenye,
 The rauen wys, the crowe with vois of care,
 The throstel old, the frosty feldefare.

LIII.

What shulde I seyn? Of foullys euery kynde 365
 That in this world hath federis and stature,
 Men myghtyn in that place assembled fynde
 Byfore the noble goddesse Nature :
 And eueriche of hem dede his besy cure
 Benygnelly to chese or for to take, 370
 By hire acord, his formel or his make.

LIV.

But to the poynt. Nature held on hire hond
 A forme le egle, of shap the gentilleste,
 That euere she among hire werkis fond,
 The moste benynge and the goodlieste : 375
 In hire was eueri vertu at his reste
 So fer forth, that Nature hire self hadde blysse
 To loke on hire, and ofte hire bek to kysse.

358. [*euere vnkynde*] most onkynde.363. [*with*] wit.364. [*throstel*] thurstil.367. [*assembled*] assemblede.

LV.

Nature the viker of the Almyghty Lord,
 That hot, cold, heuy, lyght, and moyst, and dreye, 380
 Hath knyt with euene noumberis of acord,
 In esy voys gan for to speke and seye,
 "Foulis, tak hed of my centence, I preye ;
 And for youre ese in fortheryng of youre nede,
 As faste as I may speke I wil yow spede. 385

LVI.

"Ye knowe wel how, seynt Valentines day,
 By my statute and thurh my governaunce,
 Ye come for to chese and fle youre wey
 With makis as I prike yow with plesaunce :
 But natheless my ryghtful ordenaunce 390
 May I nat breke, for al this world to wynne,
 That he that most is worthi shal begynne.

LVII.

"The terslet egle, as that ye knowe ful wel
 The foul ryal, aboue yow in degre,
 The wyse and worthi, secre, trewe as stel, 395
 Whiche I haue formyd, as ye may wel se,
 In euery part as it best likyth me, —
 It nedith not his shap yow to deuyse, —
 He shal ferst chese and spekyn in his gyse.

379. [*the viker of*] vicarye o.380. *and* before *moyst*, not in any MS.384. [*yourse* before *ese*] yore.385. [*spede*] speede.386. [*Valentines*] Volantynys.387. [*thurh*] thorw.388. [*chese*] cheese.389. [*with*] youre.394. [*aboue yow in*] abouyn euery.399. [*chese*] schese.

LVIII.

"And aftyr hym by ordre shul ye chese, 400
 Aftyr youre kynde, eueriche as yow lykyth,
 And as youre hap is shul ye wyne or lese;
 But which of yow that loue most entrikyth
 God synde hym hire that sorest for hym sykyth:" —
 And therwithal the tersel gan she calle 405
 And seyde, "My sone, the choys is to the falle.

LIX.

"But, natheles, in this condicioun
 Mot be the choys of euerich that is here,
 That she agre to his eleccioun,
 What so he be, that shulde ben hire fere; 410
 This is oure vsage alwey yer by yere,
 And who so may at this tyme haue his grace,
 In blisful tyme he cam into this place."

LX.

With hed enclyned and with humble chere
 This ryal tersel spak and tariede noht: — 415
 "Vnto my souereyn lady and not my fere
 I chese and ches, with wil and herte and thought,
 The formel on youre hond, so wel iwrought,
 Whos I am al, and euere wil hire serue,
 Do what hire list, to do me lyue or sterve. 420

400. [*ordre*] ordere.400. [*ye*] they.401. [*yow*] ye.404. [*sorest*] soryest.406. [*the*] yow.408. [*here*] heere.410. [*ben*] be.410. [*fere*] feere.411. *from* before *yer* in the MS.411. [*hy*] to.412. [*who*] ho.414. [*chere*] cheere.417. [*ches*] shes.420. [*list*] lest.420. [*lyue*] leue.

LXI.

"Besekynge hire of merci and of grace,
 As she that is my lady souereyne,
 Or let me deye present in this place ;
 For, certis, longe I may nat lyue in payne,
 For in myn herte is korvyn euery veyne ; 425
 And hauynge only reward to my trouthe,
 My deere herte, haue of my wo sum routhe.

LXII.

"And if that I to hyre be founde vntrewe,
 Disobeysaunt, or wilful necligent,
 Auauntour, or in proces loue anewe, 430
 I preye to yow this be my jugement,
 That with these foulis I be al to-rent,
 That ilke day that euere she me fynde
 To hire vntrewe, or in my gilt vnkynde.

LXIII.

"And syn that hire louyth non so wel as I, 435
 Albe that she me neuere of loue behette,
 Thanne ouhte she be myn thurh hire mercy,
 For othir bond can I non on hire knette ;
 Ne neuere for no wo ne shal I lette
 To seruyn hire, how fer so that she wende, 440
 Say what yow liste, my tale is at an ende."

429. [*Disobeysaunt*] Dishobeysaunt.432. [*I be*] be I.434. [*vntrewe*] vntrewe.436. In MS. this line reads, *Al be it that
he me neuere of loue beheette.*437. [*thurh*] thour.438. [*knette*] areete.441. [*liste*] leste.

LXIV.

Ryght as the fresshe rede rose newe
 Agen the somyr sunne coloured is,
 Ryght so for shame al wexen gan the hewe
 Of this formel whan that she herde al this ; 445
 She neythir answerde wel ne seyde amys,
 So sore abashat was she, tyl that Nature
 Seyde, " Doughter, drede the nat, I the assure."

LXV.

Anothir tersel egle spak anon
 Of lower kynde and seyde, " That shal nat be ; 450
 I loue hire bet than ye don, be seynt John,
 Or at the leste I loue as wel as ye,
 And longere have seruyd hire in my degre ;
 And if she shulde haue loudid for long louynge,
 To me alone hadde ben the gerdonynge. 455

LXVI.

" I dar ek seyn, if she me fynde fals,
 Vnkynde, jangelere, or rebel any wise,
 Or gelous, do me hangyn by the hals ;
 And but I bere me in hire seruyse,
 As wel as that my wit can me suffyse, 460
 From poynt to poynt hyre honour for to saue,
 Tak ye my lif and al the good I haue."

442. [*fresshe*] frosche.444. [*the*] hire.445. *that* not in the MS.448. [*Doughter*] dooughter.448. For *the* before *assure*, MS. has *yow*.450. *and* not in this MS.451. [*John*] Ion.454. [*haue*] a.455. [*alone*] fullonge.455. [*ben*] be.457. *or* before *jangelere* in the MS.457. [*any*] ony.461. [*to poynt*] In poynt.462. [*ve*] the.

LXVII.

The thridde tercel egle answerde tho,
 "Now, sirys, ye seen the lytil leyser here ;
 For euery foul cryeth out to ben ago 465
 Forth with his mak or with his lady dere :
 And ek Nature hireself ne wil not here,
 For taryinge here, not half that I wolde seye,
 And but I speke I mot for sorwe deye.

LXVIII.

"Of long seruyse auante I me nothing ; 470
 But as possible is me to deye to day
 For wo, as he that hath ben languysshyng
 This twenty yeer, and as wel happyn may,
 A man may seruyn bet and more to pay
 In half a yer, althow it were no more, 475
 Than sum man doth that hath seruyd ful yore.

LXIX.

"I sey not this by me, for I ne can
 Do no seruyse that may my lady plese ;
 But I dar seyn I am hire treweste man
 As to my dom, and fayneste wolde hire ese : 480
 At shorte wordis, til that deth me sese,
 I wil ben heris, whether I wake or wynke,
 And trewe in al that herte may bethynke.

463. [*thridde*] thredde.464. [*sirys*] serys.464. [*here*] heere.466. [*dere*] deere.467. [*here*] heere.470. This line reads in MS., *That possible is to me to deye to day.*472. [*languysshyng*] languyssyng.475. [*althow*] althav.475. [*more*] moore.476. [*yore*] yooore.478. [*no*] non.482. [*whether*] were.

LXX.

"Of al my lyf, syn that day I was born,
 So gentil ple in loue or othir thyng 485
 Ne herde neuere no man me befor,
 Whoso that hadde leyser and cunningg
 For to reherse hyre cher and hire spekyng :"
 And from the morwe gan this speche laste,
 Tyl downward drow the sunne wondir faste. 490

LXXI.

The noyse of foulis for to ben delyuered
 So loude ronge, "Haue don and lat vs wende,"
 That wel wende I the wode hadde al to-slyuered ;
 "Cum of," they cride, "allas, ye wil vs shende !
 Whan shal youre cursed pletynge haue an ende ? 495
 How shulde a jüge eythir partie leue
 For ye or nay withoutyn othir preue ?"

LXXII.

The goos, the cokkow, and the doke also,
 So cryede, "kek kek," "kokkow," "quek quek," on hye,
 That thurh myne erys the noyse wente tho. 500
 The goos seyde, "Al this nys not worth a flye !
 But I can shappe herof a remedie,
 And I wil seyn my verdit fayre and swythe
 For watyr foul, who so be wroth or blythe."

487. [*Whoso*] Ho.494. [*cride*] criedyn.494. [*shende*] shynde.495. [*your*] yure.495. [*cursed*] cursede.495. [*haue*] hauyn.499. *on* wanting in the MS.500. [*thurh*] thourw.503. [*seyn*] seye.504. [*who*] ho.

LXXIII.

"And I for werm foul," seyde the lewd kokkow, 505
 "And I wil of myn owene autorite,
 For comun spede tak on me the charg now ;
 For to deliuere vs is gret charite."
 "Ye may abide a while yit, parde,"
 Quod the turtill, "if it be youre wille 510
 A wight may speke, hym were as fayr ben stytle.

LXXIV.

"I am a sed foul, on the onworthieste,
 That wot I wel, and litil of cunnynge ;
 But bet is that a wyhtis tunge reste,
 Than entirmetyn hym of swich doinge, 515
 Of which he neythir rede can ne synge ;
 And who so doth, ful foule hymself acloyith,
 For offys vncommettyd ofte anoyeth."

LXXV.

Nature, which that alwey hadde an ere
 To murmur of the lewednesse blynde, 520
 With facound voys seyde, "Hold youre tungis there,
 And I shal sone, I hope, a conseyl fynde
 Yow to delyuere and from this noyse vnbynde :
 I charge of euery flok that ye on calle
 To seyn the verdit for yow foullys alle." 525

505. [*seyde*] quod.505. [*lewd*] fol.507. This line in MS. reads, *For comun
profit tak on no charg howe.*509. [*abide*] onbide.509. [*parde*] perde.511. [*wight*] whit.515. [*swich*] suhe.516. [*synge*] fynde.518. [*vncommettyd*] onquit.520. [*lewednesse*] lewedenesse.520. *blynde* wanting in the MS.524. This line in MS. reads, *I fuge on
euery folk men shul on calle.*

LXXVI.

Assentid were to this conclusioun
 The briddis alle, and foulis of rauyne
 Han chosyn fyrst, by playn eleccioun,
 The terselet of the faucon to diffyne
 Al here centence, as hem leste to termyne ; 530
 And to Nature hym gunne to presente ;
 And she acceptyth hym with glad entente.

LXXVII.

The terslet seyde thanne in this manere : —
 “ Ful hard were it to proue by resoun
 Who louyth best this gentil formele here, 535
 For euerych hath swich replicacioun
 That non by skillis may been brought adoun :
 I can not se that argumentis âvayle ;
 Thanne semyth it there muste be batayle.”

LXXVIII.

“ Al redy,” quod these eglis tercels tho. 540
 “ Nay, siris,” quod he, “ if that I durste it seye,
 Ye don me wrong, my tale is not ido ;
 For, siris, ne takith not agref, I preye,
 It may not gon, as ye wolde, in this weye :
 Oure is the voys that han the charg on honde, 545
 And to the jugis dom ye motyn stonde.

526. [*were*] was.527. [*rauyn*] lauyne.529. [*faucon*] facoun.532. [*acceptyth*] accepty.533. *thanne* not in this MS.535. [*here*] heere.540. [*these eglis tercels*] this Eglis terslet.541, 543. [*siris*] seris.

LXXIX.

"And, therefore, pes! I seye. As to my wit,
 Me wolde thynke how that the worthiest
 Of knightthod, and lengest hath used it,
 Most of estat, of blod the gentilleste, 550
 Were sittynge for hire if that hire leste:
 And of these thre she wot hireself, I trowe,
 Whiche that he be, for it is light to knowe."

LXXX.

The watyr foulis han here hedis leid
 Togedere, and of a short auysement, 555
 Whan euerryche hadde his large gole seyde,
 They seydyn sothly al be on assent,
 How that the goos with hire facounde gent,
 That so desyrith to pronounce oure nede,
 Shal telle oure tale, and preyede God hyre spede. 560

LXXXI.

And for these watyr foulis tho began
 The goos to speke, and in hire kakelynge
 She seyde, "Pes, now tak kep euery man,
 And herkenyth which a resoun I shal brynge!
 My wit is sharp, I loue no tarynge; 565
 I seye I rede hym, thow he were my brothir,
 But she wil loue hym, let hym take anothir.

551. [*hire* before *leste*] he.553. [*it*] here.558. *so* before *gent* in the MS.560. [*hyre*] hym.561. [*And*] As.562. [*hire*] his.563. [*She*] He.

LXXXII.

"Lo, here a perfit resoun of a goos!"
 Quod tho the sperhawk; "Neuere mot she the!
 Lo! sich it is to haue a tunge loos! 570
 Now, parde, fol, yet were it bet for the
 Han holde thy pes than shewyd thy nysete:
 It lyth nat in his wit ne in his wille,
 But soth is seyde, a fol can not be stille."

LXXXIII.

The laughter ros of gentil foulis alle, 575
 And right anon the sed foul chosyn hadde
 The turtill trewe, and gunne hire to hem calle,
 And preyede hire to seyn the sothe sadde
 Of this matere, and axsede what she radde.
 And she answerde that pleyntly hire entente 580
 She wolde shewe and sothly what she mente.

LXXXIV.

"Nay, God forbede a louere shulde chaunge!"
 The turtill seyde and wex for shame al red;
 "Thow that his lady euere more be straunge,
 Yit lat hym serue hire til that he be ded. 585
 For sothe I preyse nat the gosis red;
 For thow sche deyede I wolde non othir make;
 I wil ben hire til that the deth me take."

569. *tho* not in the MS.569. [*she*] he.571. [*parde*] perde.571. [*yet*] now.572. [*shewyd*] shewe.573. [*wiit*] mygh.574. [*be*] ben.575. [*laughter ros*] laughtere aros.576. [*right*] righ.576. [*foul*] ful.576. [*hadde*] hade.577. [*turtill*] tersel.578. *for* before *to* in the MS.579. [*radde*] rardde.581. *it* before *shewe* in the MS.583. [*turtill*] tersel.583. *al* not in the MS.

LXXXV.

"Wel bordit," quod the doke, "by myn hat !
 That men shul louyn alwey causeles ! 590
 Who can a resoun fynde or wit in that ?
 Daunsith he murye that is myrtheles ?
 Who shulde rekke of that ys recheles ?
 Kek, kek," jit seith the doke ful wel and fayre,
 "There been mo steris, God wot, than a payre." 595

LXXXVI.

"Now, fye, cherl," quod the gentil terselet,
 "Out of the donghil cam that word ful right :
 Thow canst nat seen what thyng is wel beset ;
 Thow farst by loue as oulys don by lyght ;
 The day hem blent, but wel they sen be nyght ; 600
 Thy kynde is of so lowe a wrechednesse,
 That what loue is, thow canst nat seen ne gesse."

LXXXVII.

Tho gan the kokkow putte hym forth in pres,
 For foul that etith werm, and seyde blyue :
 "So I," quod he, "may haue my make in pes, 605
 I reche nat how longe that ye stryue ;
 Lat eche of hem ben soleyn al here lyue ;
 This is my red, syn they may nat acorde ;
 This shorte lessoun nedith nat recorde."

593. This line reads in MS., *What* 600. [nyght] nygh.
 shulde I rekke of hym that is 601. [wrechednesse] wrechednese.
 recheles. 602. [gesse] gesse.
 596. [fye] sey. 604. [blyue] blythe.
 596. [terselet] terslet.

LXXXVIII.

"Ye, have the glotoun fild inow his paunche, 610
 Thanne are we wel!" seyde the merlioun,
 "Thow morthere of the heysoge on the braunche
 That broughte the forth! thow reufulles glotoun!
 Lyue thow soleyne, wermis corrupcioun!
 For no fors is of lak of thy nature; 615
 Go, lewed be thow, whil that the world may dure."

LXXXIX.

"Now pes," quod Nature, "I comaunde here,
 For I haue herd al youre opynyoun,
 And in effect yit be we neuere the nere;
 But fynally, this is my conclusioun, 620
 That she hireself shal han the eleccioun
 Of whom hire lest, who so be wroth or blythe;
 Hym that she cheest, he shal hire han as swithe.

XC.

"For syn it may not here discussid be
 Who louth hire best, as seyth the terselet, 625
 Thanne wil I don hire this fauour, that she
 Shal han ryght hym on whom hire herte is set:
 And he hire that his herte hath on hire knyht:
 Thus juge I, Nature, for I may not lye
 To non estat, I haue non othir eye. 630

611. [*the merlioun*] thanne a Merlioun.614. [*Lyue*] Leue.614. [*wermis*] worm.619. [*neuere*] not.622. [*who so be wroth or blythe*] &
who be wroth & blythe.623. [*cheest*] chesith.623. [*as*] a.625. [*terselet*] terslet.627. *ryght* not in this MS.627. [*whom*] hom.

XCI.

"But as for conseyll for to chese a make,
 If I were Resoun, certis thanne wolde I
 Conseyle yow the ryal tersel take,
 As seyde the terselet ful skylfully,
 As for the gentilleste and most worthi, 635
 Which I haue wrought so wel to my plesaunce,
 That it to yow oughte ben a suffisaunce."

XCII.

With dredful vois the formel tho answerde :
 "My rightful lady, goddesse of Nature,
 Soth is that I am euere vndyr youre yerde, 640
 Like as is eueriche other creature,
 And mot ben youre whil that my lyf may dure ;
 And therfore grauntyth me my ferste bone,
 And myn entent I wil yow seyn right sone."

XCIII.

"I graunte it yow," quod she, and right anon 645
 This formel egle spak in this degre :
 "Almyghty queen, vnto this yer be gon,
 I axe respit for to avise me,
 And aftyr that to haue my choys al fre :
 This al and sum that I wil speke and seye ; 650
 Ye gete no more, althow ye do me deye."

637. This line in MS. reads, *That to yow oughte to been a suffisaunce.* 644. [*I wil yow seyn right sone*] that wele I seyn wol sone.

640. [*is*] ist.

645. [*right*] that.

641. This line. in MS. reads, *As is a nothir lyuis creature.*

XCIV.

"I wil nat serue Venus ne Cupide,
 Forsothe as yit, be no manere weye."
 "Now syn it may non othirwise betyde,"
 Quod tho Nature, "here is no more to seye : 655
 Thanne wolde I that these foulis were aweye,
 Eche with his make, for tarynge lengere here ;"
 And seyde hem thus, as ye shul aftyr here.

XCV.

"To yow speke I, ye tersletis," quod Nature,
 "Beth of good herte and seruyth alle thre : — 660
 A yer nis nat so longe to endure : —
 And eche of yow peyne hym in his degre
 For to do wel, for, God wot, quyt is she
 From yow this yer, what aftyr so befall ;
 This entymes is dressid for yow alle." 665

XCVI.

And whan this werk al brought was to an ende,
 To euery foule Nature gaf his make,
 By euene acord, and on here weye they wende :
 But, lord ! the blisse and joye that they make !
 For ech gan othir in his wyngis take, 670
 And with here nekkis eche gan othyr wynde,
 Thankynge alwey the noble queen of kynde.

655. [*here*] heere.657. [*here*] heere.658. [*hem*] hym.661. [*nis*] ne is.662. [*peyne him*] peignyng.663. [*quyt*] what.664. [*from*] for.667. [*foule*] foul.

XCVII.

But fyrst were chosyn foulis for to synge,
 As yer be yer was alwey here vsance
 To synge a roundele at here departynge, 675
 To don to Nature honour and plesaunce;
 The note, I trow, imakid was in Fraunce;
 The wordis were swiche as ye may fynde
 The nexte vers, as I now haue in mynde.

ROUNDEL.

I.

Now welcom somer, with thy sunne softe, 680
 That hast this wintres wethres overshake,
 And driven away the longe nightes blake!

II.

Saynt Valentine, that art ful hye on lofte,
 Thus syngen smale foules for thy sake;

III.

Wel,han they cause for to gladen ofte; 685
 Sith eche of hem recovered hath his make,
 Ful blisful may they singe when they awake.

XCVIII.

And with the shoutyng, whan the song was do,
 The foulis madyn at here flyght away,
 I wok, and othir bookys tok me to 690
 To rede vpon; and yit I rede alwey
 In hope iwis to rede so sum day,
 That I shal mete sumthyng for to fare
 The bet, and thus to rede I nil nat spare.

674. [*here*] the.677. [*was*] were.678. [*swiche*] sweche.689. *That before the* in MS.690. [*othir*] othere.691. [*rede*] reede.

NOTES

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NOTES.

[THE notes with the name of "Bell" attached are taken from Robert Bell's edition of Chaucer's Poetical Works, published at London in 1862.]

1. This first line is simply a variation of the phrase, "Life is short, art is long," which has come down to us from Greek and Roman writers.

13, 14. The phrase, "But God save swich a lord," is the object of "seyn." The modern construction would omit the negative "nat;" and the passage would read, "I can but say, God save such a lord."

31. *The Drem of Scipion*. For an account and translation of this, see Introduction, p. 11 ff.

As Macrobius preserved it, or, at least, as it is now printed, this episode has nine chapters, instead of seven; but the first two are introductory, and were, possibly, not considered by Chaucer as bearing upon the subject of the present and the future life.

62. *That welles is*. Most of the MSS. have, for *welles* and *is, welles* and *ben*. In such a case, the antecedent of *that* is *speris*, instead of *melodye*. Either reading makes good sense.

68. The Platonic year, in which every star or constellation returns to its former position as respects the equinoxes, embraces about twenty-six thousand years.

73. *Immortal*. All of the MSS., except A and E, read *mortal*; but the Latin shows *immortal* to be correct. Chaucer had read his author, if the copyists of the MSS. had not.

All allusions from the fifth to the twelfth verses inclusive can be understood by consulting the translation of "The Dream of Scipio" in the Introduction.

85. The three lines which begin with line 85 were pointed out in *Notes and Queries*, 1st Series, Vol. vii., No. 187, by a correspondent, J. M. B. of Tunbridge Wells, as being taken from Dante:—

"Lo giorno se n'andava, e l'aer bruno
Toglieva gli animai che sono in terra
Dalle fatiche loro." — *Inferno*, ii. 1.

Translated by Longfellow as follows:—

"Day was departing, and the imbrowned air
Released the animals that are on earth
From their fatigues."

The translation under line 169 was also pointed out at the same time by the same correspondent.

111. *Macrobye*. See Introduction, p. 10.

113. *Cytherea*. A common name among the ancient poets for Venus, from the Island of Cythera in the Mediterranean, which received the goddess when she rose from the sea.

For the confusion of the Island of Cythera with the Mount of Cithæron, see Introduction, p. 17. In the Prayer of Palæmon, in "The Knight's Tale," Venus is addressed as

"Thou glidere of the Mount of Citheroun."

Beside the instances from Chaucer and Boccaccio in the present text, see illustration of the same usage in the following references:—

Roman de la Rose, l. 16597, Michel ii. 160; l. 15862, Méon iii. 78.

Gottfried von Strassburg, Tristran, l. 4806 (Bechstein i. 168).

Kausler, Denkmäler altniederländischer Sprache und Litteratur, B. 3, xvii. f.

127 ff. See Introduction, p. 21 ff.

169. From Dante:—

"E poiche la sua mano alla mia pose
Con lieto volto, ond' io mi confortai." — *Inferno*, iii. 19.

Translated by Longfellow:—

"And after he had laid his hand on mine
With joyful mien, whence I was comforted," &c.

See note to line 85.

173. *Treis clad with leuys that ay shal laste*. This description of trees in the twenty-sixth stanza was directly imitated by Spenser in the first canto of the first book of "The Faery Queen." For the sake of comparison, Spenser's lines are sub-joined:—

"Much can they praise the trees so straight and hy,
The sayling pine, the cedar proud and tall,
The vine-propp elme, the poplar never dry,
The builder oake, sole king of forrests all,
The aspine good for staves, the cypresse funerall.

The laurell, meed of mightie conquerours
And poets sage, the firre that weepeth still,
The willow, worne of forlorne paramours,
The eugh obedient to the benders will,
The birch for shaftes, the sallow for the mill,
The mirrhe sweete bleeding in the bitter wound,
The warlike beech, the ash for nothing ill,
The fruitful olive, and the platane round,
The carver holme, the maple seeldom inward sound."

The meaning of the epithets applied by Chaucer to the trees will occur to many readers at once; but, as it is one of many illustrations of the manner in which he

mingled his own observations with the knowledge gained from books, the following details are given of each:—

176. *The byldere ok.* The oak is spoken of specially as the “builder,” from its almost exclusive use in the construction of buildings that it was sought to have durable. In the building of houses, it has now generally given way in Great Britain to pine and fir; but this did not take place till several centuries after Chaucer’s death.

176. *The hardy asshe.* The ash seems to have been called “hardy” on account of the toughness of the wood, which has caused it to be chosen for instruments or for parts of machinery that are obliged to undergo the strain of sudden shocks. It was this quality that caused it to be used for the shaft of the spear both in ancient and modern times. The Anglo-Saxon word *āsc* not only meant the ash, but also the spear that was made of it.

177. *The pilere elm, the cofere unto carayne.* The elm was called the “pillar,” from its common use, at least in Italy in ancient times, in sustaining the vine. The allusions to this fact in the Latin poets are very frequent. It is the “coffer unto carrion,” because coffins were made of it. Evelyn refers to this use of it in his “Sylva;” and “in many parts of England,” says Loudon,¹ “and particularly about London, it is employed for coffins.”

178. *The box-tree pipere.* The box was so called from the fact that musical instruments were made from it. Among the Latin poets, *buxus*, the box-tree, was a synonyme for pipe or flute. Chaucer also refers to this fact in his Nonne Priest’s Tale:—

“Of bras they broughten bemes (i.e., trumpets) and of box.” (Line 577.)

178. *Holm to whippis lasch.* The holm of this line is not the holm-oak, but the holly. Of these the young sprouts were and are made into whip-handles.

179. *The saylynge fyr.* The fir received its name of “sailing” from the fact that spars, oars, and the masts of vessels, at least of the smaller vessels, were and are made from it.

179. *The cipresse deth to pleyne.* From the fact of the cypress being constantly planted in cemeteries in the south of Europe, it has been from an early period associated with grief for the dead.

180. *The shetere ew.* The yew is the “shooter,” because it was the tree, above all others, from whose wood bows were made. So valuable was it in this point of view, that statutes were passed forbidding its exportation, and compelling trading-vessels to take a certain quantity of it for importation.

— 180. *The aspe for shaftys pleyne.* The asp is the aspen, or trembling-leaved poplar (*Populus tremula*). Gerard in his “Herbal” (1597), speaking of the names it bears among different peoples, says that it is “in English Aspe and Aspen-tree, and may also be called Tremble, after the French name, considering it is the matter whereof womens toongs were made, as the Poets and some others report, which seldome cease wagging.” Ascham, in his “Toxophilus” (1543), mentions fifteen kinds of woods which were used for shafts; and among these is the aspen. He does not, however, express as high an opinion of it for this purpose as he does of some of the others. Still it is evident, that, in his time, the asp was the wood generally preferred by bowmen in the military service. “Yet,” he says, “as concerning sharp arrows for war (as I suppose), it were better to make them of good ash, and not of asp, as they be

¹ Arboretum et Fruticetum Britannicum, vol. iii. p. 1380. London, 1844.

now-a-days." The epithet "plain" applied to the shaft seems to be spoken of those used in war which were not pieced or ornamented, as frequently were those which were used in practice. "Some use," says Ascham, "to piece their shafts in the nock with brazil or holly to counterweigh with the head; and I have seen some, for the same purpose, bore a hole a little beneath the nock, and put lead in it."

181, 182. The allusions to the olive as the emblem of peace, and to the palm as the emblem of victory, are too well and widely known to need any thing more than reference. The laurel, or bay-tree, was sacred to Apollo, the god of divination.

"The reader," says Bell, "will observe the life and spirit which the personification of the several trees gives to this catalogue. It is common in French, even in prose; as, for instance, the weeping-willow is *le saule pleureur*, the weeper willow."

183. From this line to line 294, the best commentary is the passage of Boccaccio, Rossetti's translation of which will be found in the Introduction, p. 17 ff.

214. *His doughty*. The daughter of Cupid, unknown to classic mythology, is Voluptas, or Pleasure, as is seen from the corresponding passage in Boccaccio.

228. *Other three*. In Boccaccio the "other three" are Audacity, Glozing, and Pimps; and they are, perhaps, the ones referred to by Chaucer. The objection to this, however, is, that the three have seemingly already been spoken of by the poet under the names of "Fool-hardynesse" and "Flaterye" and "Messagerye."

237. *Dovis*. In ancient mythology, the birds sacred to Venus were the dove, the sparrow, the swan, the swallow, and the wry-neck.

240. *Dame Pess sat with a curtyn in hire hond*. "Peace sits before the temple-gate, because the quiet and leisure of a state of peace are favorable to the pursuits of gallantry. She holds a curtain in her hand, perhaps because refinement of manners, the offspring of peace, draws a veil or curtain over what is gross and offensive" (Bell).

242. *Pacience*. See Introduction, p. 21.

253. *Priapus*. Priapus was the Roman god of fruitfulness. The story here referred to can be found in the first book of the "Fasti" of Ovid, line 415 ff. Chaucer must have been familiar with the adventure as told by the Roman poet, as well as the reference to it contained in Boccaccio.

261. *Venus*. The MS. upon which this text is founded reads, for Venus, *Febz*. What is meant by the word it is hard to determine. Mr. Furnivall suggests Phœbus. It is only in this manuscript that this reading, which seems to be a blunder of the scribe, is found.

261. *Venus and her porter Richesse*. In the description of the Temple of Venus in "The Knightes Tale," which should be compared with this, Idleness acts as the porter; in this, Riches. Idleness is the porter of the garden in "The Romaunt of the Rose," line 593 (line 584, Michel). Riches kept the way to the castle within the garden, in which Free Welcoming was shut up (line 10805, Michel).

277. *Cypride*. The name of Cypride (Latin *Cypris*, *Cypridis*) was given to Venus by the later Latin poets, because the Island of Cyprus was represented as one of her favorite dwellings, and was widely celebrated for the worship paid to her. The description of her as lying down between Ceres, the goddess of agriculture and fruit, and Bacchus, or Liber, the god of wine, is an allusion to the well-known Latin proverbial expression, "Sine Cerere et Libero friget Venus;" that is, "Without food and wine, love grows cold."

286. The list of persons mentioned in this and the following stanza as victims to

love embraces many more names than that found in the corresponding passage of Boccaccio. The Roman poet Ovid was the authority for most of them. The representatives of those whose broken bows hanging on the wall denoted that they had left the service of Diana, the goddess of chastity and the chase, for that of Venus, are Callisto and Atalanta. The story of Callisto, the daughter of Lykaon of Arcadia, and her conversion into the constellation of the Great Bear, is told by Ovid in the second book of the "Fasti," lines 153-192; that of Atalanta, and the transformation of herself and her husband into lions, is told by Venus to Adonis in the tenth book of Ovid's "Metamorphoses," lines 560-707. About Semiramis, the wife of Ninus, and legendary Queen of Assyria, there grew up, along with the stories of her conquests, stories of her licentiousness, which are frequently referred to by the Latin writers. Candace seems to be Canace, the daughter of Æolus, whose guilty love for her brother Macareus gave rise to the eleventh epistle of Ovid's "Heroides." This epistle has been translated into English by Dryden. It appears from the corresponding passage in Boccaccio, that Hercules is introduced on account of his love for Iole, which was in the end the cause of his death, through the jealousy of his wife, Deianira. The story of Biblis, and her love for her brother Caunus, and subsequent transformation, is told in the ninth book of the "Metamorphoses." The story of Dido, the Queen of Carthage, is not only found in Virgil, but her letter to Æneas forms the seventh epistle of the "Heroides." The account of Pyramus and Thisbe is given in the fourth book of the "Metamorphoses," lines 55-166, but is better known to English readers from Shakespeare's play of the "A Midsummer-Night's Dream." The love of Tristram for Isoude, the wife of his uncle Mark, King of Cornwall, and the adventures and misfortunes to which it gave rise, form one of the most famous legends connected with King Arthur and the Knights of the Round Table. Paris, Achilles, and Helen belong to the Homeric epic of the Trojan war; Troilus, to the middle-age version of the same story. Cleopatra, the Queen of Egypt, is the only historical character found in the entire list. It is uncertain who was meant by Silla. There were two persons of the name of Scylla, both of whom are celebrated by Ovid, and either of whom may have been intended. Or it may, perhaps, be the same as Silvia (or Rhea Silvia), "the modyr of Romulus," in the same manner as, in "The House of Fame," the son of Æneas and Creusa is spoken of as both Iulus and Ascanius in the lines,

"And hir yonge sone Iulo,
And eke Askanius also."

The additional number of persons introduced show Chaucer's wide reading for his time, if nothing more, and especially his close study of Ovid. Dido, Cleopatra, and Pyramus and Thisbe, appear more fully treated in "The Legende of Goode Women;" and the story of Troilus and Cressida forms a large independent work, which was made by Shakespeare the groundwork of his play of the same name.

309. *Seynt Valentines day.* St. Valentine was a priest who was put to death at Rome in the year 269 A.D. He was first beaten with clubs, and then beheaded. His body lies buried in the Church of St. Praxed in Rome, his head in that of St. Sebastian. But the remains of several saints of the same name can be found scattered throughout Europe. The method by which the peculiar observances of St. Valentine's Day came to be connected with it is unknown: but there was a widespread popular belief, that, on that day, the birds came together to choose their mates; and on this belief Chaucer's poem is founded.

316. *Aleyn in the Pleynt of Kinde.* See Introduction, pp. 25, 26.

323. In the enumeration of the birds present, Chaucer divides them into the four classes, of birds of rapine, birds that feed on seeds, birds that feed on worms, and water-fowl. They are all described either in accordance with popular and poetical beliefs in regard to their characters and habits, or more usually with an exactness of epithet that could only have been attained by him who had carefully studied their characteristics. This description of the birds, with that of the trees in verse xxvi., is of itself sufficient to refute the absurd remark of Sandras (see Introduction, p. 24), that Chaucer's knowledge of nature was gained through books.

In the description of the birds mentioned by Chaucer, the accounts of the habits are mainly taken from Selby in his "Illustrations of British Ornithology." A number of extracts have been taken from Mudie's "Feathered Tribes of the British Islands." All the birds mentioned, it may be added, are found in their wild state in the British islands, except the "popinjay," which must, however, have been as familiar then as now.

330. *The ryal eagle.* Of the three species of eagle found in the British islands, the one spoken of here is the golden eagle (*Aquila chrysaetos*), but by Buffon, Cuvier, and other French naturalists, called, as Chaucer here calls it, *l'aigle royal*. It possesses in a superior degree the characteristics of elevation of flight, and keenness of vision, which distinguish the whole family; and on account of the height to which it rises, and its range and power of sight, it is here said to pierce the sun with its sharp look.

335. *The goshawk.* The goshawk (*Accipiter palumbarius*) and the sparrow-hawk were especially destructive to the smaller birds. The goshawk preys naturally upon different kinds of feathered game, and hares and rabbits; and by falconers it was trained specially to the pursuit of grouse, pheasants, wild-geese, herons, &c.

337. *The gentyl faucon.* This is the favorite bird of falconry (*Falco peregrinus*), the peregrine falcon, smaller in size, to be sure, than the jer-falcon (*Falco islandicus*), but more graceful, and probably somewhat more rapid in flight. "The peregrine," says Mudie, "as possessing the greatest courage, power, and tractability jointly, is the falcon *par excellence* of the falconers. The *falcon* always means the female; and the male is called the *tercel*. . . . When fully plumed and trained (and she has not her full superiority over the male till in her mature plumage), the female is the *gentil*, or *gentil falcon*, — so called, partly from her docility, and partly because she never turns 'down the wind,' or stoops to ignoble game, as some of the other hawks, and even the tercel peregrine, are apt to do." The falcon was carried on the hand or wrist; and in the fourteenth century, in which this sport was held in the highest estimation, persons of distinction often appeared in public with them.

338. *The hardy sperhawk.* The sparrow-hawk (*Accipiter nisus*) was so called because it preyed upon sparrows; but it was far from confining itself to these birds, and in fact is here spoken of as attacking principally the quail. It is one of the most daring, not to say audacious, birds of prey; and in pursuit it will venture in the immediate neighborhood of men and houses, and there seize the object of attack. In falconry it was highly esteemed, and was trained to pursue partridges, quails, and some other birds.

340. *The merlyon.* The merlin (*Falco aesalon*) is a species of small and elegant hawk, and in the days of falconry was often carried by ladies. Chaucer, perhaps, confounded this bird with the hobby (*Falco subbuteo*), another small hawk, the favorite game of which is the lark.

341. *The dove.* This is the ring-dove (*Columba palumbus*), which also goes under the name of "cushat," or "wood-pigeon." Its note, which is of a low and plaintive character, is much superior to that of the domestic pigeon.

342. *The jealous swan.* This is the tame or mute swan (*Cygnus olor*), common in many countries in a half-domesticated state. The belief that they sing just before they die was common in antiquity, and has been referred to by numerous poets, both ancient and modern. The epithet of *jealous* is probably applied to the swan on account of the fierceness of the male swan during the breeding season. It guards the nest with the most jealous care, and attacks any animal that approaches.

343. *The owl.* Of the numerous family of owls, the one most common in Great Britain is the barn or white owl (*Strix flammea*), which goes under a number of names, such as *Gillihoullit*, *Howlet*, *Madge Owl*, *Church Owl*, *Hissing Owl*, and *Screech Owl*. This is a widely-scattered species, though it is not necessary to suppose it the particular one here referred to. From the earliest period, owls have been objects of superstitious dislike, partly from their being associated with twilight and night, but principally from their horrible screaming as they fly. Hence arose a common belief of a fanciful species called the "screech-owl," which had the unpleasant habit of hanging about the windows of dying men, or those destined to die. The belief is a very ancient one; and the most uncomplimentary, not to say dismal, epithets were showered upon it in profusion by the classic writers. Among these are *ignavus*, the "sluggish;" *profanus*, the "unholy;" *funereus*, the "ill-boding;" *raucus*, the "hoarse;" *sinister*, the "unlucky;" *trepidus*, the "easily-alarmed;" *mæstus*, the "ill-omened;" *luctifer*, the "grief-bringing." This belief lingered to a late period, and perhaps still exists. By Sir Thomas Browne it is spoken of as being held in his time to a considerable extent, especially by "the credulous and feminine party." "That owls and ravens," says he,¹ "are ominous appearers and pre-signifying unlucky events, as Christians yet conceit, was also an augurial conception. Because many ravens were seen when Alexander entered Babylon, they were thought to pre-ominate his death; and, because an owl appeared before the battle, it presaged the ruin of Crassus: which, though decrepit superstitions, and such as had their nativity in times beyond all history, are fresh in the observation of many heads, and by the credulous and feminine party still in some majesty among us."

344. *The crane.* The common crane (*Grus cinerea*) is called the "giant" on account of its great height. When standing erect, it reaches to a man's breast. It has a loud, harsh, but sonorous and trumpet-like note, which can be heard at a great distance.

345. *The chough.* The manuscripts vary here between "crow" and "chough;" but, as the former is mentioned later, the latter seems the preferable word. The only one of this race known to the Island of Great Britain is the Cornish chough (*Fregilus graculus*). It belongs to the Corvidæ, or crow family, and, like most of the members of that family, is very crafty and mischievous, and, in particular, is noted for its pilfering disposition.

345. *The jangelynge fye.* This is a common British bird, the magpie (*Pica melanoleuca*), popularly called also "Pianet" and "Madge." "These birds," says Selby, "are usually observed in pairs, and continue together through the whole year. At times, however, they appear to hold social meetings, during which they are very

¹ Vulgar Errors, book v. chap. 23.

clamorous, and maintain a continued chattering." Numerous popular superstitions are connected with this bird.

346. *The skornyngye jay.* The jay (*Garrulus glandarius*) has the epithet given it of "skornyngye," perhaps on account of its own harsh and disagreeable voice, but probably on account of its power of imitation, especially of the less musical sounds. It can reproduce with great exactness the bleating of sheep, the mewing of cats, the hooting of owls, the neighing of horses, and many other of the harsher animal cries.

346. *Heron.* The common heron (*Ardea cinerea*) was in Chaucer's time very abundant in England, and is still far from being a rare bird, though the reclamation of marshes and stagnant waters has narrowed greatly its field of operations. "The heron is a successful fisher, but a fisher in shallow waters only, — to human anglers a very pattern of patience and resignation. Up to its knees in the water, motionless as a statue, with the neck slightly stretched out, and the eye steadily fixed, but wide awake to the motion of any thing that has life, the heron may be seen in the ford of a river, the margin of a lake or seaside pool, or on the bank of an estuary. Suddenly its head is darted forward with unerring aim: a small fish is captured, and instantly swallowed head foremost. An eel of large size requires different treatment, and is brought to land, that it may be beaten to death on the shingle."

347. *The false lapwyng.* The crested or green lapwing (*Vanellus cristatus*), called also the "pewit" from its incessant cry, is particularly remarkable for the devices it practises in order to draw away either men or dogs from the neighborhood of its nest. There are numerous references in English poetry to the habit of the female bird of running from its eggs or brood upon being disturbed, and of skimming along the ground without uttering any cry. "Their stratagems," says Mudie, "in enticing any animal that they dread away from their nests or young, are often amusing. They will strike with the bend of the wing so near to one's head, that the stroke may be distinctly heard; and they actually hit crows and other prowling birds, and even dogs. I was once crossing a lonely moor, half heath, half quagmire, upon which lapwings were more than usually abundant: they were also more than usually clamorous; for a countryman was crossing it a little before me, accompanied by one of the yelping curs of which country people are in some places too fond. The cur seemed very resolute in lapwing-hunting, and the birds as willing to give him sport. They limped before him; they flew low in twitches, and came close upon him by all sorts of motions, both on foot and on the wing; and the dog was fatiguing itself by alternately making hopeless leaps at the flyers, and hopeless starts after the runners. At last one came twitching down, and, whether with the bend of the wing or the bill I cannot say, hit him an audible bang on the ear, which sent him yelping, with his tail between his legs, to his master; and he hunted lapwings no more while in my sight."

348. *The starling.* The starling, or stare (*Sturnus vulgaris*), has great imitative powers, and can be easily taught to repeat words it hears often. In this way it may be said to betray counsel. It is a captive starling, with its constant exclamation, "I want to get out," that Sterne introduces in his "Sentimental Journey," as overthrowing by this single cry all his systematic reasoning upon the smallness of the evil of being confined in the Bastille.

349. *The tame ruddok.* The ruddock (Anglo-Saxon *rudduc*, from *rud*, "red") has

been from the earliest times a common name of the redbreast (*Erythacus rubecula*). It is still retained in the provincial dialects of England. It is one of the tamest of birds, and, in winter, leaves its dwelling in the woods to seek food and shelter near the homes of men. "The general familiarity and confiding manners of this species," says Selby, "have procured for it an appellation of endearment in most of the countries that it inhabits. Thus in Sweden it is called *Tomi Liden*; in Norway, *Peter Ronsmad*; *Thomas Gierdet* in Germany; and with us, *Robin Redbreast*."

349. *The coward kyle*. The kite (*Milvus regalis*) is the most cowardly of the birds of prey, never attacking any living creature that is as large or as strong as itself.

350. *The kok*. "The reader will observe the picturesque image which this line calls up before the mind's eye. It brings before us the little remote village, or thorp, which lies imbosomed in the English landscape, and the hinds (called up in the early morning by the crowing of the cock, their only horologe, or clock) betaking them to their daily labor" (Bell).

351. *The sparrow Venus sone*. The sparrow, of which family the house-sparrow (*Passer domesticus*) is most common in England, was one of the birds sacred to Venus in the ancient mythology. From this circumstance, and the fact that it is very prolific, it is frequently introduced by the poets of Chaucer's time, and by Chaucer himself, as an emblem of wantonness.

351. *The nyhtyngale*. The nightingale (*Luscinia vera*) is a bird of passage that reaches England about the end of April or the beginning of May. The male arrives about ten days or a fortnight before the female. After the coming of the latter, they are in full song; which is accordingly contemporaneous with the leaving of the trees.

353. *The swalwe*. For the various extraordinary readings of the manuscripts, see Introduction, p. 37. That in so many of them the swallow is represented as murdering other birds, which same birds are in the habit of making honey, is a fact, which of itself is enough to put an end to any unsuspecting trust in any manuscript whatever. Against the reading of the text, it is to be observed that the swallow (*Hirundo rustica*) is not noted for attacking bees; but it does so occasionally. "Sometimes the swallow," says Wood in his "Natural History of Birds," "flies at larger prey, and, frequenting the neighborhood of bee-hives, swoops with unerring aim upon their inmates as they enter or leave their straw-built houses. It is a very remarkable fact, that the working-bee is generally unharmed by the swallow, which directs its attacks upon the comparatively useless drone."

355. *The wedded turtill*. The turtle, or turtle-dove (*Turtur auritus*), has always been with the poets the emblem of constancy and fidelity. Like all the pigeons proper, they are strictly monogamous, and exhibit great attachment to each other. There sprang up, in consequence, a very general belief, that, when one of a couple died, the survivor would take no new mate, but remain the rest of his or her life in a condition of single-blessedness. See verse lxxxiv.

356. *The pokok*. The reference here is to the fact, that, in early paintings, the feathers of the wings of the angels are represented as being the same as those of the peacock (*Pavo cristatus*).

357. *The fesaunt*. I am unable to explain the allusion to the pheasant (*Phasianus colchicus*). "Perhaps," says Mr. Bell, "an allusion to the fact that pheasants often resort to the farm-yards, and breed with the domestic poultry." But this is not an explanation that explains.

358. *The wakyр goos.* All the species of this genus, including the common wild-goose (*Anser ferus*), and the gray lag wild goose (*Anser cinereus*) from which the domestic variety is supposed to be derived, are remarkable for their excessive shyness and vigilance. When feeding on the ground in the daytime, or resting on the water at night, they have sentinels stationed to give notice of the slightest danger.

358. *The cokkow euere unkynde.* The word "unkind" may have here its ordinary meaning, or it may mean "unnatural." In either case, it refers to the consequences that follow the practice, on the part of this bird, of depositing its eggs, which are small, in the nests of other birds, leaving them to be hatched and reared by their foster-parents. The young cuckoo, as soon as it is hatched, proceeds to eject the young birds hatched at the same time, and frequently succeeds so far as to remain the sole occupant of the nest. The bird deposits its eggs in the nests of several smaller species, and very often in that of the hedge-sparrow. There seems to have been a belief that the young cuckoo, when it grew up, completed its evil career by murdering the bird that had brought it up. To this Shakespeare refers in the following lines:—

"The hedge-sparrow fed the cuckoo so long,
That it had its head bit off by its young."—*Lear*, act i. sc. 4.

And Chaucer, in a subsequent part of this poem, refers to the same belief when he makes the merlin address the cuckoo in these words:—

"Thow mortherere of the heysoge on the braunche
That broughte the forth."

359. *The popinjay ful of delicasye.* The popinjay doubtless means here the parrot; but it is also in England a common provincial term for the green woodpecker (*Gecinns viridis*). As applied to either, I am not sure as to the meaning of "delicasye."

360. *The drake.* This is the mallard, or common wild-duck (*Anas boschas*). "The farmers' wives find the drake, or mallard, the greatest enemy of their young ducks, whole broods of which he will destroy, unless removed" (Bell).

361. *The stork.* This bird (*Ciconia alba*), though rare in England, is common in the towns and villages of the Continent, where its services in ridding the country of vermin, and acting indeed the part of a general scavenger, cause it to be protected and favored. In consequence, a mass of popular superstition has accumulated about it. There was a belief, widely held, that it would abandon its nest in the chimney of any house in which either the husband or wife was guilty of adultery. To this Skelton refers in the following lines of "Phyllp Sparowe":—

"The storke also,
That maketh his nest
In chimneys to rest;
Within those walles
No broken galles
May there abyde
Of cokoldry side,
Or els phylosophy
Maketh a great lye."

Mr. Bell quotes the following story, as illustrative of this line, from Bishop Stanley's "History of Birds:" "A French surgeon at Smyrna, wishing to procure a stork, and finding great difficulty, on account of the extreme veneration in which they are held by the Turks, stole all the eggs out of a nest, and replaced them with those of a hen. In process of time the young chickens came forth, much to the astonishment of Mr. and Mrs. Stork. In a short time Mr. Stork went off, and was not seen for two or three days, when he returned with an immense crowd of his companions, who all assembled in the place, and formed a circle, taking no notice of the numerous spectators which so unusual an occurrence had collected. Mrs. Stork was brought forward into the midst of the circle; and, after some consultation, the whole flock fell upon her, and tore her to pieces; after which they immediately dispersed, and the nest was entirely abandoned." This story is good enough to be true, and, at any rate, is of value as illustrating popular belief.

362. *The hote cormeraunt.* The common cormorant (*Phalacrocorax carbo*) has become a synonyme for a gluttonous person in our language, though the early accounts of its habits were greatly exaggerated. Like all birds which feed on fishes, it has exceedingly rapid powers of digestion, and, in the course of one day, will swallow at least its own weight of food.

363. *The rauen wys, the crow.* The raven (*Corvus corax*), like all the members of the crow family, is remarkable for its sagacity and intelligence; and the hoarse and discordant note of all the crows proper, whether raven, rook, or carrion-crow, justifies the appropriateness of speaking of them as being endowed with a "voice of care."

364. *The throstel olde.* There seems to have been a popular belief that the throistle, or song-thrush (*Turdus merula*), attained to a great age.

364. *The frosty feldefare.* The fieldfare (*Turdus pilaris*) receives the epithet of "frosty" on account of the time of its visit to England. It spends its summers still farther north, and reaches the British islands in the latter part of November, and remains till late in the following spring. Provincial terms applied to this bird are *feltyfare* and *fendyfare*, which resemble in pronunciation the word as found in this line.

376. *In hire was eueri vertu at his rest.* The phrase "at his rest," which I have never met with elsewhere, seems to mean "at its highest point." There is, perhaps, an allusion to that state of tranquillity and calmness which any virtue may be supposed to be in after it has attained perfection, as contrasted with the uneasiness and excitement which attend the striving for it.

560. *God hyre spede.* In Webster's Dictionary, under *speed*, the assertion is made, that it is probably a mistake to speak of the phrase *God speed* as being equivalent to *may God give you success*, but that the true phrase is probably *good speed*; that is, I wish you *good speed*. The present line pretty conclusively shows that the ordinary explanation is the correct one.

613. *Thow reufulles glotoun.* *Reufulles* is the reading of this MS., while all the others have *reuful*; which latter will not make good sense, unless we take *reuful* to mean "pitiful" in the sense of "contemptible," "deserving pity for littleness or meanness;" and for this there is, so far as I know, no authority. Even then, if the sense were good, the measure would be defective. Against *reufulles* it is to be said, that the termination *less*, in English, is added to nouns, and not to adjectives. I suspect that *rutheles* was the poet's word.

678, 679. The roundel is found in only a few of the MSS., and even in them there is

considerable variation in its wording. In this particular MS. it is inserted "in a later fifteenth-century hand;" there are "no gaps between the stanzas." Its orthography varies materially from that of the rest of the poem; but the variations in the text, which are numerous, have not been noted. In MSS. B and C, as well as in Speght's edition, the ninety-seventh stanza is followed by a single line of a French poem, *Qui bien aime tard oublie*; and upon the charge of plagiarism brought against Chaucer in consequence, see Introduction, pp. 24, 25.

The following additional instances of the use of this expression by writers belonging to three different nationalities have been furnished me:—

"Qui bien aime une fois jamès n'obliera."

Test. de J. de Meung, Mèon, p. 23.

"Car qui bien aime, ses amours tard oblie."

Gower, Ballade xxv.

"Car je voy bien, qui aime à tart oublier."

Eustache Deschamps.

"Quien bien ama, tard olvida."

Romance del Conde Alarcos (Duran, Romancero, i. 225).

GLOSSARY.

The following are the chief contractions used: —

adj. . . .	adjective.	pres. . . .	present.
adv. . . .	adverb.	pret. . . .	preterite.
art. . . .	article.	pron. . . .	pronoun.
A.-S. . . .	Anglo-Saxon.	prov. . . .	provincial.
comp. . . .	comparative.	Prov. . . .	Provençal.
conj. . . .	conjunction.	v. . . .	verb.
dem. . . .	demonstrative.	v. pret.-pres.	preterite-present verb,
Lat. . . .	Latin.		a verb whose origi-
L. Lat. . . .	Low Latin.		nal present has dis-
n. . . .	noun.		appeared, and whose
nom. . . .	nominative.		original preterite is
O. E. . . .	Old English.		used as a present.
O. F. . . .	Old French.	vs. . . .	verb of the strong con-
O. N. . . .	Old Norse.		jugation.
p. p. . . .	passive participle.	vw. . . .	verb of the weak con-
part. . . .	participle.		jugation.
prep. . . .	preposition.		

A.

Acloye(n), *vw.* To lame, to harm, 517. (O. F. *encloer*, from *en*, in, and *clo.*, Lat. *clavus*, nail. The original sense is to lame a horse by driving in a nail in shoeing.)

Acord, n. Agreement, accord, 668. (O. F. *acorde*, from Lat. *cor*, *cord-is*, heart: *ac*, probably from Lat. *ad*.)

Adamaunt, n. Loadstone, magnet, 148. (O. F. *adamant*, from Lat. *adamas*, *adamant-is*.)

Aftir, prep. According to, in pursuance of, 305.

AFTIR AS. According as, 216. (A.-S. *after*.)

Agén, Agens, prep. (1.) Against, facing, 443. (2.) In preparation for, 342. (A.-S. *âgen*, *ongedn*.)

Ago, p. p. Gone, 465. (p. p. of A.-S. *âgân*, to go away, go off.)

AGON, adv. Ago, 18. (From preceding.)

Agref, adv. In grief, amiss, 543.

(O. F. *grief*, grievous, heavy, from Lat. *gravis*; O. F. *agrever*, to depress, to weigh down.)

Al, in

AL AND **SUM**. One and all, every thing and each thing, 650. (A.-S. *sum*, one, some one, and *eal*, all.)

ALDIRNEXT. Next of all, 244. (*Aldir*, O. E. genitive plural of *al*, and *next*. Compare "Mine alderliefest sovereign." 2 Henry VI. i. 1.)

Albe, *adv.* Although, 8, 436. (Full form is *albeit*, in which the subjunctive *be* is introduced by the adverb *al*, and followed by a sentence with or without *that*.)

Alwey, *adv.* Always, 3, 232, 236, 321, 519, 672, 674, 691. (A.-S. *ealne weg*.)

Anon ryght. Immediately, 218. (A.-S. *on*, in, and *æn*, one; i.e., in one moment, and strengthened by *ryght*.)

Aray, *n.* Clothing, dress, attire, 96, 219. (O. F. *arraï*, arrangement, dress.)

Armony, **Armonye**, *n.* Harmony, 63, 191. (Lat. *harmonia*. For omission of *h*, see letter H.)

Art, *n.* Artfulness, artifice, 245. (O. F. *art*, address, artifice.)

Arwe, *n.* Arrow, *nom. pl.* *arwis*; 212. (A.-S. *arewe*.)

As, *conj.* Used expletively in line 26. *To purpos as of this matere*; lines 49, 139, 185, *there as*; l. 623, *as swithe*; l. 653, *as yit*.

Asaye(n), *vw.* To try, to essay, 257. (O. F. *asaier*.)

Assay, *n.* Trial, attempt, enterprise, 2. (O. F. *asai*, from Lat. *exagium*, a weighing.)

Aston(y)e(n), *vw.* To astonish, 5, 142. (O. F. *estoner*, from Lat. *attonare*, to thunder at; perhaps also affected by A.-S. *stunian*, to stun.)

Atyr, *n.* Ornament, rich dress, 225. (From O. F. *atirer*, to array, adorn.)

Attempre, *adj.* Soft, mild, 204. (Originally passive participle from

O. E. *attempren* with final *d* omitted. O. F. *attemprer*; Lat. *attemperare*, from *ad* and *temperare*, to soften, moderate.)

Auenture, *n.* Adventure, venture, enterprise, 131. (O. F. *aventure*, hazard, chance, event, a term of chivalry for designating the combats and extraordinary perils which happen to any one. From Lat. *adventurus*, p. p. of *advenire*, to arrive, and in late Latin, to happen, to befall.)

Auante(n), *vw.* To vaunt, to boast, 470. (O. F. *vanter*, from L. Lat. *vanitare*, to boast, from Lat. *vanus*. The Old English word seems to have been confounded, as regards form, with O. F. *avant*.)

Auauntour, *n.* Boaster, 430. (From preceding.)

Auise(n), *vw.* To advise, 648. (O. F. *aviser*.)

Auyement, *n.* Consideration, deliberation, 555. (O. F. *avisement*.)

Auter, *n.* Altar, 249. (O. F. *autier*; A.-S. *alter*, from Lat. *altare*.)

Avouterye, *n.* Adultery, 361. (O. F. *avoutere*, adultery, from *avoutre*, adulterer, from Lat. *adulter*.)

Axe(n), *vw.* To ask, 648; *pret.*, *axede*, 50. (A.-S. *âscian*, *âxian*, to ask.)

B.

Be, *prep.* See *bī* and *by*.

Beforn, **Byforn**, *adv.* Before, 45, 107. (A.-S. *beforan*.)

Behete(n), *vw.* To promise; *pret.*, *behette*, 436. (A.-S. *vs. be-hātan*; *pret.*, *be-hēt*.)

Bereve(n), *vw.* To bereave, *pret.*, *berafte*, 87. (A.-S. *beredfian-ode*.)

Beseke(n), *vw.* To beseech; *pres. part.*, *besekyng*, 421. (A.-S. *bisēcan*.)

Besette(n), *vw.* To employ, appoint, apply; *p. p.*, *beset*, 598. (A.-S. *besettan*.)

Besy, **Besyly**, **Besynesse**. See **Busy**, &c.

Bet, *adv.* Better, 152, 514, 571. (A.-S. *bet*.)

Bethynke(n), *vv.* To think, to imagine, to conceive, 483. (A.-S. *beþencan*.)

Betyde(n), *vv.* To happen, to result, 654. (A.-S. *be* and *tīdan*, to happen, from *tīd*, time, tide.)

Bewreye(n), *vv.* To reveal perfidiously, to betray, 348. (A.-S. *be* and *wrēgan*, *wrēgean*, to accuse.)

Bi, By, Be, *prep.* Concerning, 4, 158, 159, 477. (A.-S. *be*, *bi*.)

Byheste, *n.* Promise, 245. (A.-S. *beheas*, vow, promise.)

Blende(n), *vv.* To blind; *3d per. sing. pres.*, blent, 600. (See Introduction, p. 41.) (A.-S. *blendan*.)

Blyue, *adv.* Quickly, speedily, 604.

Blosmy, *adj.* Full of blossoms, 183. (A.-S. *blōsma*, blossom, with suffix *y*. MS. has *blōspemy*.)

Bode, *n.* Message, announcement, 343. (A.-S. *bod*, command.)

Bolde(n), *vv.* To become bold, 144. (A.-S. *bildan*, embolden, from *bald*, *bold*, bold.)

Bone, *n.* Prayer, 643. (O. N. *bōn*; A.-S. *bēn*; modern English, *boon*.)

Borde(n), *vv.* To jest; *p. p.* bordit, 589. (O. F. *border*, *bourder*, to joke, to jest.)

Bote, *n.* Boot, remedy, 276. (A.-S. *bōt*.)

Bour, *n.* Chamber, apartment, 304. (A.-S. *būr*.)

Brenne(n), *vv.* To burn, 249. (A.-S. *brennan*.)

Bringe(n), *vv.* in

BRINGEN ADOUN. To overcome, 537.

BRINGEN FORTH. To hatch, 192, 613.

In O. E. this frequently has the sense of "bring up;" and such may be its meaning in line 613. (A.-S. *bringan*.)

Brid, Bryd, *n.* (1.) Young of birds, brood, 192. (2.) Bird, 310, 336, 527. (A.-S. *brid*, the young of any animal, especially of fowls.)

Busy, Besy, *adj.* Zealous, anxious, active, 89, 369. (A.-S. *bysig*, *bisig*.)

BESYLY, *adv.* Eagerly, 257.

BESYNESSE, *n.* Occupation, toil, 86.

But, *conj.* Unless, 159, 459, 469, 567. Always followed here by the subjunctive. (A.-S. *būtan*, *būton*.)

C.

Carayne, *n.* Dead body, corpse, 177. (O. F. *caroigne*; L. Lat. *caronia*, from Lat. *caro*, *carnis*, flesh; modern English, *carrion*.)

Cast, *n.* Contrivance, 305. (O. N. *kast*.)

Centence, *n.* See SENTENCE.

Certis, *n.* Certainly, 424, 632. (O. F. *certes*.)

Cher, Chere, *n.* (1.) Countenance, 414. (2.) Expression of countenance as denoting the state of mind, 488. (O. F. *chere*, from L. Lat. *cara*, face.)

Chese(n), *vs.* To choose, 146, 310, 370, 388, 399, 400, 631. *1st per. pres. sing.*, chese, 417; *3d per.*, cheest, 623. (See Introduction, p. 41.) *Pret.* ches. 417. (A.-S. *ceosan*; *ceás*, *curon*; *coren*.)

Clepe(n), *vv.* To call, 352. (A.-S. *clēpian*, *clēpan*.)

Clere, *adj.* Pure, noble, transparent, 77. (O. F. *cler*, from Lat. *clarus*.)

Clerk, *n.* A learned man, a scholar, 333. (A.-S. *cleric*, *clerc*, priest; O. F. *clerc*, educated, from Lat. *clericus*, priest, scholar.)

Cofere, *n.* Chest, coffin, 177. (O. F. *cofre*.)

Colde(n), *vv.* To become cold, 145. (A.-S. *cealdian*.)

Corupcioun, *n.* Destruction, 614. (O. F. *corruption*; Lat. *corruptio*.)

Couche(n), *vv.* To arrange, to set in order, 216. (O. F. *coucher*; L. Lat. *culcare*, from Lat. *collocare*, to put together.)

Couercheif, *n.* Strictly a covering for the head, a head-dress; but, in line

272, it seems to mean a thin veil thrown around the body, the name having previously been transferred from the head-dress itself to the substance out of which it was made. (O. F. *couvre-chef*, from *couvrir*, Lat. *cooperire*, to cover, and *chef*, Lat. *caput*, head.)

Cunnyng, Cunnynge, n. Skill, knowledge, craft, 167, 513 (in good sense). (A.-S. verbal noun *cunning*, experience, trial.)

Cure, n. Care, pains, endeavor, 369. (O. F. *cure*, from Lat. *cura*.)

D.

Dede, adj. Stagnant, 187. (A.-S. *deād*.)

Degre, n. Manner, 646, 662. (O. F. *degre*.)

Delicasye, n. Delightfulness? elegance? fastidiousness? 359.

Delyuere(n), vvw. To set at liberty, to dismiss, 491, 508, 523. (O. F. *delivrer*; L. Lat. *deliberare*, from *de* and *liberare*, to set free.)

Deme(n), Demyn, vvw. To judge, 166. (A.-S. *dēman*.)

Departynge, n. Parting, separation, 675. (From O. F. *departir*.)

Desport, n. Sport, play, diversion, 260. (O. F. *desport*.)

Deuynen, vvw. To divine, to prophesy, 182. (O. F. *deviner*.)

Deuyse(n), vvw. (1.) To draw, to picture, 317. (2.) To tell, relate, 333. (O. F. *deviser*.)

Diffynen, vvw. To explain, to state precisely, 529. (O. F. *definer*.)

Discheuele, adj. With disordered hair, dishevelled, 235. (O. F. *descheveler*; L. Lat. *discapillare*, from *dis* and *capillus*, the hair of the head. This word is strictly a past participle.)

Disfigurat, adj. Disfigured, deformed, 222. (Prov. *desfigurat*, from Lat. *dis*, and *figuratus*, p. p. of *figurare*, to fashion.)

Disobeysaunt, adj. Disobedient, 429. (O. F. prefix *des*, *dis*, and adj. *obeissant*.)

Distrayne(n), vvw. To press violently, to bear with force upon, 337. (O. F. *destraindre*, from Lat. *distringere*.)

Dom, n. (1.) Opinion, 480. (2.) Decision, 546. (A.-S. *dōm*.)

Don, Do, v. irreg. To cause, to make, *infin.* 221, 420; *imper.* 458; *pres.* 651; *pret.*, dede, 145; *p. p.* do, 688. (A.-S. *dōn*.)

Drede, n. Doubt, 52, 81. (A.-S. *dræd*, dread.)

Dredful, adj. Full of dread or doubt (not inspiring it in others), 3, 195, 638.

Dresse(n), vvw. To make ready, to prepare, 88, 665. (O. F. *dresser*.)

Drye(n), vs. To suffer, to undergo, 251. (A.-S. *drēgan*, to suffer.)

Drow, pret. Drew.

Dure(n), vvw. To last, to endure, 616, 642. (O. F. *durer*.)

E.

Effect, In. In fact, 619.

Eyen, n. pl. Eyes, 172, 341. (A.-S. pl. *eāgan*, from *ēde*, eye; Scotch *e'en*.)

Eythir, pron. Each of two, 125. (A.-S. *ægþer*.)

Eke, Ek, adv. Also, 91 and often. (A.-S. *ēac*.)

Emeroude, n. Emerald, 175. (O. F. *esmeraulde*, *émeraude*, from Lat. *smaragdus*.)

Endite(n), vvw. To compose, 119, 167. (O. F. *enditer*.)

Engendrure, n. Breeding, hatching, 306. (O. F. *engendreure*.)

Entent(e), n. (1.) Opinion, mind, purpose, 580, 644. (2.) Mind, inclination, desire, 532. (O. F. *entente*.)

Entirmetyn, vvw. To interfere, to meddle, to take part in, 515. (O. F. *entremetre*, from Lat. *intermittere*.)

Entyrmes, n. A small dish set in between the principal dishes, a side-dish; in French, *entremets*, 665. (O. F. *entremes*, from *entre*, between, and *mes*, dish, mess.)

Entrike(n), vv. To hinder, entangle, embarrass, 403. (Prov. *entricar*, *intricar*, from Lat. *intricare*, to perplex, embarrass, from *in* and *tricari*, to make difficulties, from *trica*, hinderances, vexations, perplexities. Palsgrave has *I entrike*, "I hynder or lette." Modern French *intriguer*; modern English *intrigue* and *intricate*.)

Errour, n. Misapprehension, mistake, 146, 156. (O. F. *error*, *errur*.)

Ese(n), vv. To give ease or content, 480. (O. F. *aïser*.)

Euene, adj. Fair, equitable, 668. (A.-S. *even*, *efen*.)

Euerich(e), Euerych, Euer-ryche, pron. Each one, every one, 369, 401, 408, 536, 556, 641. (A.-S. *æfre*, ever, and *alc*, each; that is, "ever-each.")

F.

Facound, adj. Fluent, eloquent, 521. (Lat. *facundus*.)

Facounde, n. Eloquence, 558. (O. F. *faconde*, from Lat. *facundia*.)

Falle, p. p. Fallen, 406. (A.-S. *fallen*, p. p. of *feallan*.)

Faste, adv. Soundly, 94. (A.-S. *fæste*.)

Fayneste, adv. Gladliest, 480. (From A.-S. adj. *fāgen*, glad, fain.)

Fele, adv. Many, 329. (A.-S. *fela*.)

Fere, n. Mate, equal, 410, 416. (A.-S. *fera*, *gefera*.)

Fey, n. Faith, 24. (O. F. *fei*, from Lat. *fides*.)

Fyght, 3d sing. pres. Fights, 103. (See Introduction, p. 41.)

Flete(n), v. To float, 7. (A.-S. *vs. flotan*.)

Flit, 3d sing. pres. Flieth, fleeth, 3.

(See Introduction, p. 41.) This may be, however, from the verb *to fleet*, or *to flit*, a word of Scandinavian origin.)

Fon, n. plural. Foes, 103. (A.-S. *fân*, plural of *fâ*, foe.)

Fonde(n), vv. To try, to attempt, 257. (A.-S. *fandian*.)

For, prep. (1.) On account of, because of, 146, 468, 497. (2.) Instead of, 657. *For me*. So far as I am concerned, 229. (A.-S. *for*.)

For, conj. Because, 107.

For to, with the infinitive, 18, 88, 115, 118, 146, 165, 167, 217, 249, 340, 370, 382, 461, 488, 491, 631, 648, 663, 673, 693.

Formel(e), n. The female of the falcon family, 371, 373, 418, 445, 535, 638, 646. In Ducange's glossary, under the title of *Formelus*, is quoted the following extract from a letter of Magnus, King of Norway, to Edward I., under date of 1280: "*Transmittimus vobis ad solatium . . . duos nobiles gero-falcones albos, Formelos: et sex gressos etiam Formelos;*" to which the following explanation is appended: "*Id est Formatos et instructos, Gallice Formés.*" As the female falcon was the one specially trained for use in hawking, it is possible that this word passed over from the sense of "trained, instructed," into that of "female."

Fors, n. In expression *No fors*, no matter, it makes no difference, it is of no consequence, 615. (O. F. *fors*; L. Lat. *forcia*, from Lat. *fortis*.)

Forseyde, adj. Aforesaid, 120. (A.-S. *fore*, before, and *sæd*, p. p. of *secgan*, to say.)

Forth, adv. On, straight ahead, 27. (A.-S. *forth*.)

Forwery, adj. Excessively weary, 93. (A.-S. intensive prefix *for*, and *wærig*, weary.)

Fulfile(n), vv. To fill full of; *p. p.* fullyld, 89. (A.-S. *ful-fyllan*.)

G.

Game, *n.* Sport, play, 226. (A.-S. *gamen*.)

Gan, Gunne, *v.* *Gan*, preterite singular, and *gunne(n)* preterite plural, of *ginnen* or *gin*. It is used with the infinitive to form a compound preterite in the same manner as *did* is now employed. *Gan* regularly denotes the singular; *gunne*, the plural.

Gan, with the pure infinitive, is found in lines 40, 42, 85, 144, 194, 247, 280, 405, 444, 489, 603, 670, 671; with infinitive with *to*, in lines 27, 142, 266; with infinitive with *for to*, in 88, 382. It is used once as a plural in line 312.

Gunne forms a preterite plural with the pure infinitive, in lines 193, 257, 283, 577; with infinitive with *to*, in line 531. (A.-S. *ginnan*.)

Gay, *adj.* Showily dressed, 234. (O. F. *gai*.)

Jelous, *adj.* Jealous, 458. (O. F. *jalous*.)

Gent, *adj.* Polished, refined, 558. (O. F. *gent*.)

Gentil, Gentyl, *adj.* Noble, well-born, elegant. In the language of falconry, it means strictly all birds that can be trained to the chase, 337, 485, 535, 575, 596.

GENTILLESTE, *superlative*, 373, 550, 635. (O. F. *gentil*.)

Gentillesse, *n.* Nobility, high birth, 224. (O. F. *gentillece*.)

Gesse(n), *vw.* To think, to conjecture, 160, 200, 223. (O. Dutch, *gissen*; O. N. *giska*.)

Gyse, *n.* Manner, fashion, 399. (O. F. *guise*.)

Gole, *n.* Throat: hence what proceeds from the throat, voice, utterance, saying, 556. (O. F. *gole*, *goule*, throat, mouth, from Lat. *gula*. Compare with this passage Pope, *Essay on Man*, iii. 33: "Is it for thee the linnet pours her throat?" and Gray, *On the*

Spring, "The Attic warbler pours her throat.")

Good, *n.* Property, goods, 462. (A.-S. *gôð*, property.)

Gouernaunce, *n.* Government, direction, 387. (O. F. *gouverne*, and termination *aunce*.)

Grace, *n.* Favor, fortune, 45, 65. (O. F. *grace*.)

Grete, *n.* The great part, 35. (A.-S. *gredit*, great.)

Greuance, *n.* Grievance, 205. (O. F. *greuvance*.)

H.

H. This letter was used in a very confused way in the manuscripts, being frequently dropped from words to which etymologically it belonged, and added to those to which it did not belong. In this text *H* is omitted from *armony* and *orloge*, and in the MS. it is found in *dishobeysaunt*, 429. See, also, *hautayn*.

Hale(n), *vw.* To draw violently, to compel to move, 151. (O. N. *hala*; modern English, *haul*.)

Half, *n.* Half, side, 125. (A.-S. *healf*, *half*.)

Hall, *n.* Room, 304. The larger rooms, or reception-rooms, of a dwelling, as distinguished from the smaller apartments or chambers, were called halls. (A.-S. *heal*.)

Hals, *n.* Neck, 453. (A.-S. *hals*.)

Han, *vw.* To have, 528, 545, 554, 572, 621, 623, 627. (Contracted from *haben*, *haven*, from A.-S. *habban*.)

Hap, *n.* Chance, fortune, 402. (O. N. *happ*.)

Happe(n), *vw.* To happen; *pret.* happede, 18. (From preceding.)

Hautayn, *adj.* Lofty, proud, 262. (From O. F. *halt*, *haut*, from Lat. *altus*, with *h* prefixed.)

He, *pron. dem.* This one. *He* or *he*, this one or that, 166. (A.-S. *he*.)

Hele, *n.* Healing, restoration to health, 128. (A.-S. *hælu*.)

Hemself, *pron. reflex.* Themselves, 223, 234. (The plural form *selves* was unknown in Chaucer's time.)

Hente(n), *vw.* To seize, to grasp, 120, 154. (A.-S. *hentan*, *hente*.)

Hette(n), *vw.* To heat, *pret.* hette, 145. (A.-S. *hætan*, *pret.* *hætte*; *prov.* Eng. *pret.* *het*.)

Heysoge, *n.* Hedge-sparrow, 612. (In Huntley's Glossary of the Cotswold (Gloucestershire) Dialect, *hay-suck* is given as the local word for the hedge-sparrow. In Ælfric's A.-S. Glossary, under the names of birds, A.-S. *hege-sugge* is given as the translation of L. Lat. *cicada*, *vicetula*; but it is uncertain what these latter mean. *Vicetula* may be the white-throat. *Hey* or *hay*, however, is certainly the A.-S. *hæg*, *hege*, a hedge.)

Hye, *adj.* High, loud; *on hye*, in a loud voice, 499. (A.-S. *hædh*.)

Hyng. *Pret.* of *vs.* HANGE(N), to hang, 282. (A.-S. *hangān* (*hōn*), *hēng*; *hangen*.)

Hire, **Heris**, *pron.* Hers, 482, 588. (A.-S. *hire*, genitive of *heo*, she. See Introduction, p. 40.)

His, *pron.* Its, 68, 376. (A.-S. *his*, genitive of *hū*, it.)

Holsum, *adj.* Wholesome, 206. (A.-S. *hāl*, healthy, hale, whole, and termination *sum*. The *w* of *whole* was prefixed in the sixteenth century, by a false analogy with such words as *who*, *whoop*, &c.)

I.

I or **Y**. A prefix found often in old English, and representing the A.-S. *ge*. The latter was added to nouns, pronouns, adjectives, and verbs. After the Norman Conquest, *ge* was weakened into *i* or *y*, and confined principally to verbs, and with verbs, in most cases, to the past participle. When the p. p. of strong verbs received it, they were apt to drop the final *n*. In

modern English, the *e* of *enough* represents the original *ge*.

I prefixed to the p. p. of strong verbs. *Ibounden*, bound, 268; *ibroke*, broken, 282; *ido*, done, 542; *inome*, taken, 38 (see *NIM*).

I prefixed to the p. p. of weak verbs. *Ifounded*, founded, 231; *imakid*, made, 677; *ipeyntid*, painted, 284; *iwrought*, wrought, made, 123, 305, 418.

I prefixed to adjectives. *Inowe*, enough, 233. (A.-S. *genōg*); *ithewid*, an adjective with participial termination from A.-S. *þeðw*, in plural, *þeðwas*, manners, customs, endowments, morals; modern English, *thews*. *Wel ithewid*, furnished with good manners or morals, 47.

I prefixed to adverbs. *Inow*, enough, 610. (A.-S. *genōg*); *iwis*, certainly, surely, 6, 692. (A.-S. *wise*, with *ge*.)

Ilke, *adj.* Same, very, 433. (A.-S. *ylc*.)

J.

Jangelere, *n.* A jeerer, mocker, scolder, 457. (O. F. *jangleor*.)

K.

Kep, *n.* Heed, 563. (From A.-S. *cēpan*, to keep.)

Kerve(n), *vs.* To cut, 217; *þ.* *þ.* *korvyn*, 425. (A.-S. *ceorfan*; *cearf*, *curfon*; *corfen*.)

Kynde, *n.* Nature, 316, 672. (A.-S. *cynd*.)

Kirtel, *n.* A gown, 235. (A.-S. *cyr-tel*.)

Knytte(n), *vw.* To knit; *þ.* *þ.* *knyt*, 628. (A.-S. *cnyttan*.)

Korvyn. See *KERVEN*.

L.

Last, 3d *sing. pres.* Lasteth, 49. (A.-S. *læstan*. See Introduction, p. 41.)

Launde, *n.* Thinly timbered woodland, a plain sprinkled with trees or underbrush, 302. (O. F. *lande*.)

Lengest, *adv.* Longest, 549. (A.-S. *lange, leng, lengst.*)

Lere(n), *vv.* To teach, to learn, 25. (A.-S. *læran.*)

Lese(n), *vv.* To lose, 147, 402; *p. p.* lost, 160. (A.-S. *vs. lēsan.*)

Leste(n), **Liste(n)**, *vv.* To please, to list. Often used impersonally. *2d pers. sing. indic.*, lest, 114; *3d pers. sing.*, 622; *3d sing. pres. subj.*, 420, 441, 530, 551. (A.-S. *lystan.* See Introduction, p. 41.)

Lete(n), *vv.* (1.) To cease, to forbear, 439. (2.) To hinder. *3d per. pres. indic.*, let, 151. (See Introduction, p. 41. A.-S. *letian, lettan.*)

Leue(n), *vv.* To believe, 496. (A.-S. *gēlēfan*, to believe.)

Lewid, **Lew(e)d**, *adj.* (1.) Uneducated, ignorant, 46. (2.) Wicked, 505, 616. (A.-S. *læwed*, belonging to the laity. *Lewd* means at first a layman as opposed to a clergyman; then, as the clergy originally monopolized all the learning, it came to mean an uneducated or ignorant man as opposed to an educated one: as ignorant men are apt to be vicious, it passed into the third sense of wicked, vile; and, as licentiousness is the most common form of wickedness, it settled at last into its present meaning. The three first meanings are all to be found in Chaucer's use of the word.)

Lewednesse, *n.* Ignorance, folly, 520. (A.-S. *læwed*, and termination *ness.*)

Light, *adj.* Easy, 553. (A.-S. *liht.*)

Like(n), *vv.* To please, 165, 397, 401. Used generally as an impersonal verb. (A.-S. *lician.*)

Lykerous, *adj.* Addicted to evil pleasures, lecherous, 79. (From O. F. *lecheor*, a glutton, a libertine.)

Lyte, **Lite**, *adj.* Little, 64, 188, 350. *A lyte*, a little, 28, 111, 264. (A.-S. *adj. indecl. and adv. lyt.*)

Loke(n), *vv.* To take heed, to ob-

serve, to look, 74, 110. (A.-S. *lōcian.*)

Lore, *n.* Information, learning, 15. (A.-S. *lār.*)

Lust, *n.* Pleasure (in good or bad sense), 15, 219. (A.-S. *lust.*)

Lusty, *adj.* Pleasant, 130. (From preceding.)

M.

Make, *n.* Mate, companion, 310, 371, 389, 466, 587, 605, 631, 657, 667. (A.-S. *maca, gemaca.*)

Maner(e), *n.* Used without being followed by *of* in "a maner deth," 54; and "be no manere weye," 653.

Meede, *n.* Reward, presents, 228. (A.-S. *mēd.*)

Messagerye, *n.* The carrying of messages, the going between two persons, 228. (O. F. *messengerie.*)

Mete(n), *vv.* To dream, 108, 115, 693; *3d per. pres. sing.*, met, 104, 105. (See Introduction, p. 41); *pret. mette*, 95. (A.-S. *mætan, mætte*; and *metian, metode*, both meaning to dream.)

Methought(e), *pret.* Methought, it seemed to me, 28, 124. (From A.-S. dative *me*, and *pūhte*, preterite of *vv. pyncan*, to seem, used impersonally. See THYNKEN.)

Myseluy(n), *pron. reflex.* Myself, 297.

Misse(n), **Mysse(n)**, *vv.* To fail, 40, 75. (A.-S. *missian, missan*, to err, to mistake.)

Mo, *adj.* More, 595. (A.-S. *adv. mā*, comp. of *micele.*)

Morwe, *n.* Morning, 489. (A.-S. *morgen.*)

Mot, *v. pret. pres.* (1.) Must, 408, 469, 642; *pl. motyn*, 546. (2.) May, 569. (A.-S. *sing. mōt*; *pl. mōton.*)

Murys, *adv.* Merrily, 592. (A.-S. *mirge.*)

N.

Nas, *pret.* Was not, 273. (From *ne* and *was.*)

Natheles, *adv.* Nevertheless, 162, 390, 407. (A.-S. *nâ þý lās*.)

Nature, *n.* Kind, species, 615. (O. F. *nature*, nature, and also species, as in this passage.)

Ne, *adv.* (1.) Not, 66, 307. (2.) Nor, 205, 207, 209. (A.-S. *ne*.)

Nede(n), *vw.* To be necessary (used impersonally), 609. (A.-S. *nēdan*, *nēddian*.)

Nere, *adv.* Nearer, 619. (A.-S. *nēr*, *nēdr*, comp. of *nēh*, nigh.)

Nil, *Nyl*, *v.* Will not, 222, 694. (A.-S. *nylle*, from *ne* and *wylle*.)

Nimen, *vs.* To take; *p. p.*, inome, 38. (A.-S. *niman*; *nam*, *nāmon*; *numen*.)

Nis, *Nys*, *v.* Is not, 54, 501, 661. (A.-S. *nis*, from *ne* and *is*.)

Nysete, *n.* Folly, 572. (O. F. *ni-cetē*, from *nice*, ignorant, foolish; from Lat. *nescius*.)

Nolde, *v. pret.* Would not, wished not, 90. (A.-S. *noīde*, from *ne* and *wolde*.)

Non, *adj.* and *adv.* No. (A.-S. *nān*, no, none, from *ne* and *ān*, one; and A.-S. *nā*, no, from *ne*, and *ā*, ever. See Introduction, p. 32.)

O.

Of, *prep.* (1.) By, 70. (2.) With, 188. (3.) Off, 122. (4.) During, in, 484. (A.-S. *of*.)

Ofcaste(n), *vw.* To cast off, 132. (From *of*, and O. N. *kasta*.)

Offys, *n.* Charge, trust, business, 236. (O. F. *office*.)

Onethe, see VNNETHE.

Orloge, *n.* Horologe, clock, 350. (O. F. *horloge*, from Lat. *horologium*. See H.)

Other, *adv.* Or, 46. (A.-S. *ādor*, either of two.)

Ouerall, *adv.* Everywhere, 172, 284. (From A.-S. *ofer* and *eal*. Compare High German *überall*, everywhere.)

Oure, *pron.* Ours, 545. (A.-S. *ūre*. See Introduction, p. 40.)

Outrageous, *adj.* Excessive, beyond limit, 336. (O. F. *outrageus*, from *outrage*, *oltrage*; excess, from *outrer*, *ultrer*, to exceed, from *oultre*, *ultr*, Lat. *ultra*, beyond.)

P.

Parde, *interj.* A common oath, 509, 571. (O. F. *par*, by, and *de*, God, from Lat. *deus*.)

Passe(n), *vw.* To surpass, 300. (O. F. *passer*.)

Paunche, *n.* Belly, stomach, 610. (O. F. *panche*, from Lat. *pantex*.)

Pay, *n.* Pleasure, satisfaction, 271, 474. (O. F. *paie*, payment, from *paier*, to appease, satisfy, pay, from Lat. *pacare*, to appease, from *pax*, peace.)

Payne(n), **Peyne(n)**, *vw.* To take pains, 339, 662. This verb is used reflexively. (O. F. *peiner*, *painer*, to take pains.)

Pyne, *n.* Harm, woe, 335. (O. F. *peine*; A.-S. *pine*.)

Ple, *n.* (1.) Pleading, entreaty, 485. (2.) Opinion, lawsuit, 101. (O. F. *plait*.)

Pleyne(n), *vw.* To lament, bewail, 179. (O. F. *plaindre*; Lat. *plangere*.)

Pleynly, *adv.* Fully, 580. (O. F. *plein*, from Lat. *plenus*, and Eng. suffix, *ly*.)

Pleynt, *n.* Complaint, 316. (O. F. *plaint*.)

Plesaunce, *n.* Gayety, delight, that which affords pleasure, 218, 389, 636, 676. (O. F. *plaisance*.)

Pletynge, *n.* Pleading, 495. (Verbal noun from O. E. *pletten*, *plaiden*, to plead; O. F. *plaidier*.)

Pokok, *n.* Peacock, 356. (A.-S. *þāwa*, from Lat. *pavo*, and A.-S. *coc*, cock.)

Porte, *n.* Bearing, demeanor, 262. (From O. F. *porter*, to carry, *se porter*, to carry one's self.)

Pres, n. Crowd, throng, 603. (O. F. *presse*.)

Prest, adj. Ready, 307. (O. F. *prest*.)

Preue, n. Proof, 497. (O. F. *prove*.)

Prike(n), vv. To spur, to incite, 389. (A.-S. *priccian*, to prick.)

Prine, adj. Private, retired, 260. (O. F. *privé*.)

Proces, n. Course of time, 430. (O. F. *proces*.)

Pul, n. A contest at wrestling, 164. (From A.-S. *pullian*, to pull.)

Q.

Quyt, adj. Free, 663. (See the following.)

Quite(n), Quyte(n), vv. To repay, requite, 9, 112. (O. F. *quiter*, to give quittance to, to set free; from *quite*, free, discharged; from Lat. *quies*, at rest; in L. Lat. free.)

Quod, v. defec. Said, 510, 540, 541, 569, 589, 596, 605, 617, 645, 655. (A.-S. *cwæp*, pret. of *cwæpan*, to say. Found only in the preterite, in Chaucer.)

R.

Radde. See **REDEN**.

Raayne, n. Prey, rapine, ravenousness, 323, 336. (O. F. *ravine*, impetuosity, ardor; Lat. *rapina*, robbery, plunder, prey.)

Reche(n), Rekke(n), vv. To care, 593, 606; pret. *roughte*, 111. (A.-S. *rêcan*, *rôhte*.)

Recheles, adj. Indifferent, heedless, 593. (A.-S. *rêceleds*.)

Recorde(n), vv. To commit to writing, to put on record, 609. (O. F. *recorder*. In this line, *recorde* can also be construed as a noun.)

Red, n. Counsel, advice, 586, 608. (A.-S. *ræd*.)

Rede(n), vv. To counsel, advise, 566; pret. *radde*, 579. (A.-S. vs. *rædan*.)

Regard, n. In phrase "at regard of," in comparison with, 58. (O. F. *au regard de*.)

Rekke(n). See **RECHEN**.

Replicacioun, n. Reply, skill in answer, 536. (Prov. *replicatio*, Lat. *replicatio*.)

Reufulles, adj. Pitiless, 613. (A.-S. *hredw*, grief, penitence, *ful*, and *les*. See note on this word.)

Reve(n), vv. To bereave, to take away, 86. (A.-S. *redfian*.)

Ryal, adj. Royal, 330, 394, 415, 633. (O. F. *roial*, *reial*, *real*, from Lat. *regalis*, from *rex*.)

Rightful, adj. Righteous, 55. (A.-S. *riht*, and suffix *ful*.)

Roughte. See **RECHEN**.

Roundele, n. A short poem, in which the first line or lines return in the middle and at the end of the piece, 675. (O. F. *rondel*.)

Routhe, n. Ruth, pity, 427. (From verb *to rue*, A.-S. *hredwan*.)

S.

Sadde, adj. Serious, 578. (A.-S. *sād*, satisfied, full, weary, sick.)

Science, n. Knowledge, 25. (O. F. *science*.)

Secre, adj. Secretive, faithful to a secret, 395. (O. F. *secret*, feminine, *secreie*.)

Sek, adj. Ill, sick. (A.-S. *seôc*.)

Sentence, Centence, n. Matter, - sense, meaning, 35, 126. (O. F. *sentence*.)

Septure, n. Sceptre, 256. (Prov. *sceptre*, from Lat. *sceptrum*.)

Servaunt, n. Servant, especially a servant of love, 159. Even without the addition of "loviss," as here, it was a common designation for a professed lover or suitor. Compare "For in my tyme a servaunt was I on," Chaucer's Knight's Tale, line 956. And Shakespeare's Two Gentlemen of Verona,

- act ii. scene 4: *Silvia*. Servant. *Valentine*. Mistress. (O. F. *servant*, Lat. pres. part. *serviens*.)
- Sese(n)**, *vw.* To seize. (O. F. *saisir*, *seisir*.)
- Shappe(n)**, *vw.* To devise, produce, 502. (A.-S. vs. *scapan*, *sceppan*.)
- Shende(n)**, *vw.* To spurn, to shame, to harm, 494; *pret.* shente, 255. (A.-S. *scendan*, *scende*.)
- Shove(n)**, *vs.* To shove; *pret.* shof, 154. (A.-S. *scūfan*; *sceaf*, *scufon*; *scofen*.)
- Syke(n)**, *vw.* To sigh, 404. (A.-S. *sican*.)
- Syn**, *prep.* and *conj.* Since, 64, 435, 484, 608, 624, 654. (A.-S. *sippan*.)
- Sittyng**, *adj.* Becoming, fitting; *superl.* sittyngest, 551. (Pres. part. of *sitte(n)*, A.-S. *sittan*, to sit, to fit.)
- Skill**, *n.* Reason, proof, ground of argument, 537. (A.-S. *scile*, difference, discrimination; O. N. *skil*, distinction, discernment, adjustment, due.)
- Sle(n)**, *vs.* To slay, to kill, 217. (A.-S. *slahan*, *slân*.)
- Soleyn**, *adj.* Alone, unmated, unmarried, 607, 614. (Prov. *solan*, from Lat. *solus*, alone. Modern English, *sullen*.)
- Sote**, *adj.* Sweet, 274, 296. (A.-S. *swête*; O. N. *sötr*.)
- Soth(e)**, *n.* Truth, 78, 574, 578, 640. (A.-S. *sôþ*.)
- Sothly**, *adv.* Truly, in sooth, 270, 557, 581. (A.-S. *sôþlice*.)
- Soun**, *n.* Sound, 344. (A.-S. *sôn*, O. F. *son*, *sun*, from Lat. *sonus*.)
- Spede(n)**, *vw.* To prosper, to succeed, to speed, to hurry off, 133, 385, 560; *p. p.* sped, 101. (A.-S. *spêdan*, *spêdde*. See note on l. 560.)
- Spede**, *n.* Profit, 507. (A.-S. *spêd*.)
- Spere**, *n.* Sphere. (Prov. *sphera*, *esphera*, *espera*; Lat. *sphera*.)
- Spice**, *n.* Species, kind, especially any kind of spice or drug, 206. (O. F. *espece*; L. Lat. *espiciâ*, from Lat. *species*, kind, and meaning, in late Latin, drugs, spices, &c.)
- Sterve(n)**, *vw.* To die, 420. (A.-S. vs. *steorfan*, to die, *vw.* *stearfian*, to die of hunger or cold. Modern English, *starve*.)
- Straunge**, *adj.* Unfavorable, adverse, 584. (O. F. *estrange*, from Lat. *extraneus*.)
- Stroyere**, *n.* Destroyer, 360. (From O. E. *destroien*, *destruïen*; O. F. *destruire*, from Lat. *destruere*, from negative prefix *de* and *struere*, to pile up, to build. *Stroyere* would strictly mean, in consequence, a builder-up instead of a puller-down; but both it and the verb *stroïen* were in constant use in Old English in the sense of the compound forms.)
- Subtyl**, *adj.* Finely woven, delicately made, thin, 272. (O. F. *sutil*; Lat. *subtilis*, from *sub*, somewhat, slightly, and *tela*, warp, web.)
- Suffisaunce**, *n.* Contentment, that which affords satisfaction, 637. (From O. F. *suffire*, and suffix *aunce*.)
- Sumdel**, *n.* Somewhat, something, 112. (A.-S. *sum* and *dæl*, deal, part.)
- Sweuene**, *n.* Dream, 115, 118. (A.-S. *swefen*.)
- Swich(e)**, *adj.* Such, 14, 255, 283, 318, 515, 536. (A.-S. *swilc*.)
- Swithe**, *Swythe*, *adv.* Speedily, 503, 623. (A.-S. *swithe*, strongly, violently.)
- Swow**, *n.* A confused noise, 247. (A.-S. *swæg*, a noise, *swiðgan*, to move with noise. Modern English, *sough*.)
- Swyme(n)**, *vs.* To abound, swarm, 188. (A.-S. *swimman*, to swim.)

T.

- Tempere(n)**, *vw.* To temper, to bring to the proper measure of hardness, 214. (A.-S. *temprian*; O. F. *temprer*, from Lat. *temperare*.)
- Tendite**, see under To.

Termyne(n), *vw.* To determine, to decide, 530. (O. F. *determiner*, to decide, *terminer*, to bound, to limit; Lat. *terminare*, from *terminus*.)

Tercel, Tersel, *n.* Male of the falcon family, 405, 415, 449, 463, 540, 633. (Prov. *tersol*; L. Lat. *tertiolus*, from Lat. *tertius*, third; according to some, because the male of the falcon family is a third smaller than the female; according to others, because traditionally every third young one in a nest is a male.)

Terselet, Terslet, *n.* Male of the falcon family, 393, 529, 596, 625, 634, 659. (O. F. *tiercelet*.)

That, *pron.* That which, what, 163, 593. Used as an article in *that on—that othir*, 151.

In Old English, *that* entered constantly into combination with various particles, thereby losing its strict pronominal character, and assuming usually that of a conjunction. It is found combined with prepositions, conjunctions, interrogative and relative adverbs and pronouns: in modern English it is in most cases dropped, the simple particle without *that* being employed instead. The following are instances of its use in this poem:—

AS THAT, 95, 393, 460.

HOW THAT, 9, 548, 558.

IF THAT, 428.

THERE AS THAT, 185. (See *As*.)

THOW THAT, 584.

TIL THAT, 266, 447, 588.

WHER THAT, 298.

WHETHER (WHER) THAT, 7.

WHICH THAT, 90, 333, 519, 553.

WHILE THAT, 616, 642.

(A.-S. *pät*, neut. of dem. pron. *se*, *seo*, *pät*.)

The(n), *v.* To thrive, to prosper, 569. (A.-S. vs. *peón*.)

The, *pron. dem.* The (used with comparatives), 694. (A.-S. *þe*, *þý*, instrumental case of *se*, *pät*.)

The, *art.* Often joined with a following word if beginning with a vowel, as *therthe*, the earth, 80; *thassay*, the assay, 2.

There, *adv.* and *conj.* Where, 69. (A.-S. *þær*.)

There as. Where, 49, 139, 185. (See under *As*.)

Thilke, *pron.* That, those, 61. (A.-S. *þyllic*, *þylc*.)

Thynke(n), *vw.* To seem, 548. (A.-S. *þyncan*. See *METHOUGHTE*.)

Thorp, *n.* Village, 350. (A.-S. *þorp*.)

Thought, *n.* Anxiety, anxious thought, 89. (A.-S. *þeahht*, *þoht*, *geþoht*, counsel, reflection.)

To, omitted before the infinitive, 437, 560, 609, 637.

With *o* dropped, and united with the following infinitive, in *tendite*, to endite, 119, 167.

To. An Anglo-Saxon prefix denoting division, separation, destruction, corresponding to German *zer*. It is frequent in old English, and seen in this poem in the three following words:—

To-rende(n), *vw.* To rend in pieces; p. p. *to-rent*, 432. (A.-S. *tō* and *hrendan*.)

To-sliuere(n), *vw.* To split in pieces; p. p. *toslyuered*, 493. (From *sliver*, from A.-S. *vs. tōslīfan*, to cleave.)

To-tere(n), *vs.* To tear in pieces; p. p. *totorn*, 110. (A.-S. *tōteran*; *-tār*; *-tæron*; *-torn*.)

Trace(n), *vw.* To walk through, to follow, 54. (O. F. *tracer*.)

Trowe(n), *vw.* To believe, to think, to suppose, 552, 677. (A.-S. *treowian*, *treōwan*.)

Tunne, *n.* Bottle, cask, 104. (A.-S. *tunne*, jar, bottle, cask.)

V.

Valence, *n.* A kind of cloth, 272. (From Valencia, capital of the province of the same name in Spain.)

Vers, *n.* Verse, *nom. pl.* vers, 124, 141. (O. F. *ver*, *vers*, from Lat. *versus*.)

Vnnethe, **Onethe**, *adv.* Hardly, scarcely, with difficulty, 201, 264, 314. (A.-S. *unedþe*, from *un* and *eþe*, easily.)

Vnto, *conj.* Until, 647.

Vntressed, *adj.* Without having the hair done up in tresses or ringlets, 268. (O. F. *trece*, *trescer*, to plait, from *trece*, *tresce*, tress.)

Vsaunce, *n.* Custom, practice, 674. (O. F. *usance*.)

Vse(n), *vv.* To practise, 549. (O. F. *user*.)

W.

Wakyr, *adj.* Watchful, 358. (A.-S. *wacor*.)

Walke(n), *vs.* To walk, *pret.* welk, 297. (A.-S. *wealcen*, *wælc*.)

War, *adj.* Wary. *To be war*, to perceive, 218, 298. (A.-S. *war*, *wār*.)

Warne(n), *vv.* To give notice of beforehand, 45. (A.-S. *warnian*.)

Wel-begon, *adj.* Filled with happiness, 171. (O. E. and A.-S. *wel* and p. p. *begon*, covered, filled, surrounded, furnished. A.-S. *begān*, to follow after, observe, use. The corresponding *woe-begone* is still in use.)

Welk. See WALKEN.

Welle, *n.* Source, fountain, 62, 211, 215. (A.-S. *well* from *weallan*, to boil, to spring forth.)

Wene(n), *vv.* To suppose, to think, to ween; *pret.* wende, 493. (A.-S. *wēnan*, *wēnde*.)

Were, *n.* A weir, a fish-pond, 138. (A.-S. *war*, *wēr*, an enclosure, fish-pond.)

Weste(n), *vv.* To descend to the west, 266. (From A.-S. *adv.* *west*.)

Wexe(n), *vs.* To become, to grow,

to wax, 444; *pret.* wex, 583. (A.-S. *weaxan*; *wæx*.)

What, *pron.* Who, 410. Used adverbially in *what* — *what*, in the sense of *partly* — *partly*, 15.

Wher, *adv.* Whether, 7, 166. (Contracted from *whether*, A.-S. *hwāþer*.)

Which, *pron.* What sort of, 564. (A.-S. *hwilc*.)

Wight, *n.* A person, 221. (A.-S. *wiht*.)

Wynke(n), *vv.* To close the eyes, to become drowsy, 482. (A.-S. *wincian*.)

Wise, *n.* Manner, 457. (A.-S. *wise*.)

Wisly, *adv.* Certainly, truly, 117. (A.-S. *wislice*, wisely, prudently.)

Wysse(n), *vv.* To guide, to teach, to direct, 74. (A.-S. *wissian*.)

Wite(n), *v.* *pret. pres.* To know; *pres. 1st and 3d persons sing.* wot, 513, 552, 595, 663. (A.-S. *inf.* *witan*; *pres. wot*, *witon*; *pret. wiste*.)

With, *prep.* By, 432. (A.-S. *wip*.)

Wondir, **Wondyr**, *adv.* Wondrous, wonderfully, 241, 490. (A.-S. *wundrum*, *dat. pl.* of *wundor*.)

Wot. See WITEN.

Wrekere, *n.* Avenger, 361. (From A.-S. *wrecan*, to avenge, to wreak.)

Y.

Ye, *adv.* Yes, 52. (A.-S. *gea*, *ia*, *yea*, *yes*.)

Yerde, *n.* Rod, staff of office, a mark of authority, 640. (A.-S. *gyrd*.)

Yerne, *adv.* Rapidly, earnestly, eagerly, 3, 21. (A.-S. *georne*, earnestly, vehemently.)

Yore, *adv.* A long time past, long ago, 17, 476. (A.-S. *geāra*, formerly, *geð*, formerly, before.)

Youre, *pron.* Yours, 642. (A.-S. *eower*. See Introduction, p. 40.)



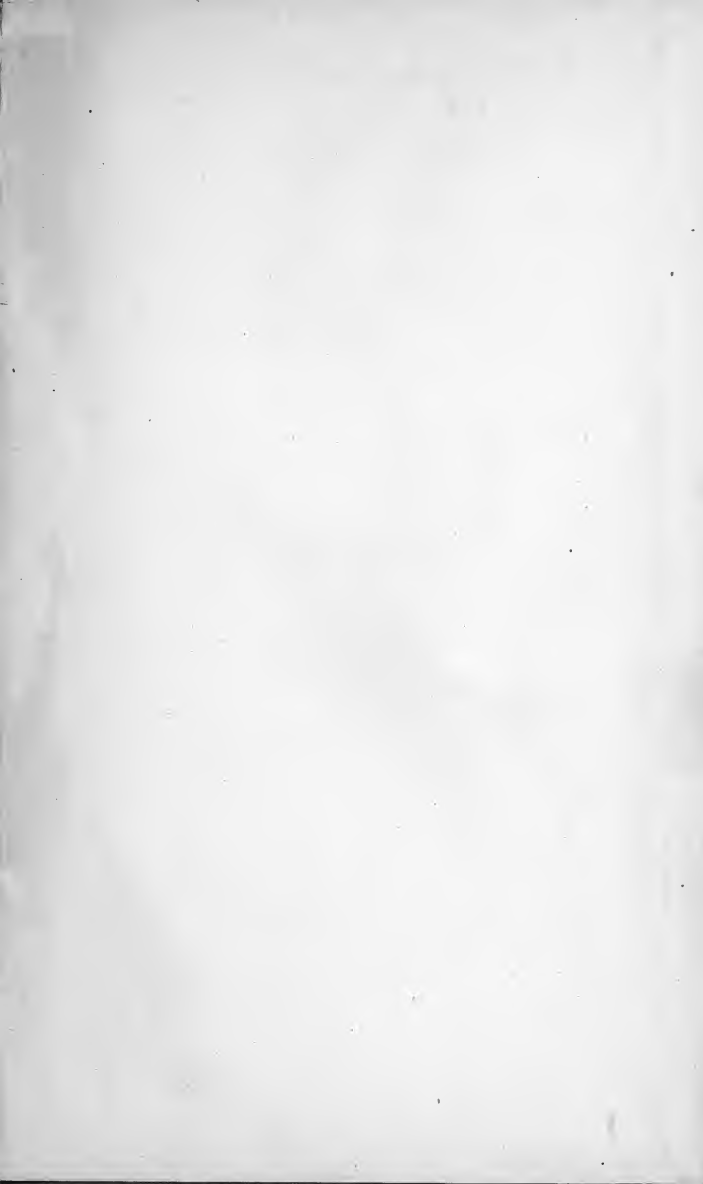


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